TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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THE SISTERS HAWTHORNE

From photo. by Falk.

LOUIS ALDRICH'S FUND WORK.

Several weeks ago the Executive Committee of the Actors' Fund of America discussed ways and means for increasing the membership of and professional interest in that charity. Several plans were suggested for the work, but finally Louis Aldrich, long the most unselfishly industrious member of the committee, was delegated to act as he might determine in the matter, and received full warrant from A. M. Palmer, President of the Fund, to represent and further its interests.

Mr. Aldrich at once started out to increase the membership of the Fund. He first went to Boston, and visiting the theatres in that city secured entire companies as members. His method was to first see the business manager or treasurer of an organization. In cases where these officials were themselves members of the Fund, it was easier to interest the members of the companies in the charity. But Mr. Aldrich, who is known to be proof against any discouraging circumstance, converted almost every person with whom he came in contact, from manager to property man, for it needed only the setting forth of the great work of the Actors' Fund—which is not generally understood even among the profession—by such a propagandist in order to secure the desired results.

With a record for remarkable success in Boston, Mr. Aldrich went to Chicago, where at first he met rebuffs in several quarters, but where finally he was victorious. Chicago thought that the Actors' Fund of America was an institution local to New York because it originated and had headquarters here. When Mr. Aldrich instanced one case of a Chicago actor who has for over three years been supported in an asylum in that city, at a cost to the Fund of over $3,000, and who never would have been taken care of had not the Fund come to his assistance, and when scores of other cases local to Chicago in which the Fund had performed its noble offices with the same spirit that actuates its work in New York, Boston, Philadelphia, and in fact all over the country, the original Chicago conception of the Fund and its work was modified, and Mr. Aldrich found among Chicago actors, as well as among the New York actors playing in that city, quick and generous coöperation, and there he added scores to the Fund membership. While in Chicago, also, Mr. Aldrich organized a Fund benefit to be given at McVicker's Theatre on Dec. 5, on which occasion every prominent actor then engaged in that city will voluntarily appear.

Going from Chicago to St. Louis, Mr. Aldrich in the latter city partially organized a Fund benefit to be given at the Olympic Theatre on Jan 26, and also made new members of the Fund.

Mr. Aldrich returned to New York with a remarkable showing for his work of a few weeks. He has added nearly 400 to the Fund membership, a number far in excess of any increase in members for any entire year of the charity, and among the accessions are several life members. Last year but a single life member was added. THE MIRROR intends in a few weeks to publish a complete list of members of the Fund, which is now in a more prosperous condition than ever before, so far as membership is concerned.

The impression has prevailed ever since the notable increase of the Fund's capital by the Actors' Fund Fair that this charity had ample means to meet all its work. But that is not so. The demands upon the Fund increase steadily, and there is no adequate augmentation of its moneys. If every able and self-supporting member of the theatrical profession were to become an active member of the organization the demands upon it would still test every resource.

It is the duty of every member of the profession to join the Fund. Many who in years past never have realized its scope and its beneficence have since been its charges. There is no more practical and efficient charity in the country, and there is no fraternal organization of any kind that does more for those entitled to its help. Mr. Aldrich's work will hereafter be confined to New York, as at some time during the year the entire profession may be found in this city. One of the noteworthy results of his tour was realized the other day by the forwarding to him of the names for Fund membership of an entire company playing in Baker City, Ore., with their full fees. Some member of the company had read of Mr. Aldrich's Boston and Chicago work in THE MIRROR and had himself worked among his associates with the result noted.

In an interview with Mr. Aldrich last week he gave interesting statistics of membership of the Fund. There are now 728 members of the Fund whose dues are paid in advance up to July 1, 1896. The life members number 82, making 810 persons in absolute good standing. This is the largest number in such standing the Fund has ever had.

There are about 350 members whose dues are paid up to July 1, 1895. All of these assuredly will see the necessity of sending their individual $2 as soon as necessary to keep them in good standing. And at the least estimate 400 more new members ought to join within the next four months. This would bring the Fund up to 1500 members, a minimum figure for a charity which cares for all among the thousands of the profession who need its aid.

THE JEFFERSON CUP.

On this page is pictured the loving cup presented to Joseph Jefferson at the exercises held in his honor at the Garden Theatre, and fully reported in THE MIRROR last week.

The model of the cup was made in plaster by W. Clark Noble, and the cup has been fashioned in silver by the Gorham Company. It stands twenty one inches in height, and the decoration is floriated. The handles are figures of Jefferson in three of his famous characters—Rip Van Winkle, Dr. Pangloss, and Bob Acres. Between the handles are three panels in bas relief—one representing a scene from Rip Van Winkle, another the duelling scene from The Rivals, and the third bearing the following:

"Here's to your good health and your family's,
And may they all live long and prosper."

"To the Dean of the Dramatic Profession, with the loving greeting and affection of his brother and sister players, Nov. 6, 1895."

"He touched nothing he did not adorn."

The top ornamentation of the cup comprises three masks, Tragedy, Comedy and Art, and three figures of Fame entwined with a garland of laurels.

W. H. CRANE'S SILVER WEDDING.

Mr. and Mrs. W. H. Crane celebrated their silver wedding on Nov. 6 at Indianapolis. Friends from all over the country sent them presents and telegrams.

At the close of the matinee the orchestras from the three prominent theatres marched upon the stage playing appropriate airs, and Mr. Devere, of the Crane company, presented to the star a solid silver antique loving cup, overflowing with four quarts of champagne. The cup bore the inscription:

"Presented to Mr. and Mrs. W. H. Crane by the members of their company, Nov. 6, 1870—1895."

HOYT'S LATEST PLAY.

Charles H. Hoyt's latest play, A Runaway Colt, with Captain Adrian C. Anson, of baseball fame, featured, was produced last Tuesday in Syracuse, at the Wieting Opera House, before a large audience, and is declared to be a marked success.

Upon his appearance, Anson was greeted by round after round of applause. Mr. Hoyt was called before the curtain after the third act and made one of his characteristic speeches replete with flashes of humor. He seemed grateful at the ovation accorded Mr. Anson and himself, but generously bestowed upon Julian Mitchell, his stage director, the credit for the success of the play and asked permission to bring that gentleman out. Mr. Mitchell was also heartily applauded.

Every baseball enthusiast will be pleased with the play. Captain Anson was shaky on his lines, but with experience promises to be popular on the stage. He says he is used to appearing before large audiences, but they have hitherto been far enough distant, so he could get away from them.

The story of the play, briefly told, is as follows: A minister in a Wisconsin village, the Rev. Chesterfield Manners, has in his household his wife, Manly Manners, his elder son, Dalton Manners, his younger son, Dollie Manners, his daughter, and Mercy Given, his adopted daughter. Manly Manners, a college baseball pitcher, is offered a position on the Chicago team by Anson. The family, of course, object, desiring him to accept a position that has been offered him in a bank. Manly induces his parents to invite Anson (whom they look upon as an ogre) to dinner, after which it is announced that the bishop will arrive in time to be present at the same meal. Consternation reigns, as the difficulty presents itself, how to explain to the bishop the ball player's presence at their house. The bishop arrives and proves to be an ardent admirer of Anson, and a devotee of the game, and consent, through his influence, is given for Manly to join the Chicago club.

Mercy Given, the adopted daughter of the minister, is betrothed to Manly Manners, and it has been discovered solely by Rankin Haight, the villain, who is employed at the bank in which Manly Manners was offered a position, that Mercy will, at maturity, come into a snug fortune. Haight's plan was to get Manly into the bank and by expert doctoring of the books bring on his ruin by apparent embezzlement. Haight would then come forward as a friend of the family and by offering to make good the shortage obtain the gratitude and hand of Mercy Given. Failing in this, by Manly joining the Chicago club, the younger brother, Dalton Manners, is given the bank position. Haight gives the latter two thousand dollars to be delivered at a business house that Haight well knows will be closed, it being after twelve o'clock, Saturday noon, and young Manners thereby obliged to keep the money over Sunday. Manly Manners is to pitch that afternoon against the champion Baltimores, and Dalton, having a boyish pride and confidence in his brother's pitching ability, is induced by Haight's brother to bet the money on the Chicagos. The pool-room people are in collusion with Haight, and unsuccessfully attempt to bribe both Anson and Manly to lose the game, but the Chicagos win and all ends happy.

THE P. W. L. FETES ELLEN TERRY.

Ellen Terry was the guest of honor at a reception given by the Professional Woman's League last Monday afternoon. The club rooms in Long Acre were crowded all afternoon by members and invited guests.

In reply to the remarks of welcome made to Miss Terry by the president, Mrs. A. M. Palmer, the English actress said:

"Indeed, it is an honor that I appreciate very highly. I have never forgotten the performance of As You Like It which I witnessed by the league members on my previous visit to America, and I regret very much that I shall not see another this trip. That great actress, Madame Janauschek, took the part of Jacques, and I feel greatly disappointed not to see her here to-day. The league has always appealed to me very strongly, and I have the deepest sympathy with all of its work and all of its women, and I desire to become a member before leaving the city."

E. D. Shaw. Bus. Mgr. Address MIRROR.

THE SISTERS HAWTHORNE.

The Sisters Hawthorne, whose picture adorns our front page this week, are three charming girls whose rise in the profession has been as rapid as it has been deserved.

These bright young women first saw the light "in Texas, down by the Rio Grande." Nellie was born in 1871, Lillian in 1872, and Lola in 1874. They spent most of their early life under the sunny skies of the Lone Star State, but when they grew up their family moved North, and the three girls set about realizing their ambition to shine as stars before the footlights.

In 1889 Nellie and Lillian started with the Duff Opera company, of which organization Lillian Russell was at that time prima donna. Nellie was Miss Russell's understudy while she remained with the company.

Lillian appeared for a time with the Bostonians, and Lola was solo dancer with that organization for three years and played small parts.

Nellie married, and she and her husband appeared in the leading vaudeville houses as Vernon and Hawthorne.

Last Spring the three sisters made up their minds to join forces and appear as a trio in the vaudeville theatres. Their success was pronounced from the very start, and the competition among managers for their services became very keen. They spent the Summer at the various vaudeville houses and roof gardens, making an especially good impression at Koster and Bial's, where their bicycle song proved a great go.

Out of a number of splendid offers for the season of '95 96 they accepted that of Frederick Hallen, who made them a special feature of his Twentieth Century Girl company. Mr. Vernon, who had sailed for England late in the Summer, cabled over a few weeks ago that he had secured an engagement for the trio at the Palace Music Hall in London at a remarkably fine salary, and as it has been the dream of their lives to appear in London, they induced Mr. Hallen to release them.

They sailed on Nov. 13, and have no doubt arrived in the city of fogs and music halls by this time. They begin an indefinite engagement at the Palace Music Hall on Nov. 25, and there is no doubt that they will make a hit of substantial proportions. They intend to introduce an entirely new act with some stunning costumes. Their black costumes with tights are remarkably effective. It must not be imagined, however, that they depend upon their costumes for their success. All three have very sweet voices and they blend harmoniously in all their songs, which are of the popular order.

The success of the Sisters Hawthorne is a striking proof of the value of advertising. Without resorting to any of the cheap devices so frequently employed by actresses, they have managed to keep their names and faces before the public in the cleverest way imaginable. They speak in the highest terms of the value of THE MIRROR as an advertising medium.

THE JEFFERSON LOVING CUP.

A HOSPITAL BENEFIT.

The fourth annual benefit tendered to the Western Pennsylvania Hospital, Pittsburg, Pa., by the theatrical profession, will take place on the afternoon of Friday, Feb. 7, 1896, in that city.

This hospital has furnished two rooms from the receipts of these benefits. These rooms are free to any member of the theatrical profession, and the service offered includes boarding, nursing, physicians and all medical attention. Any member of the profession stricken with illness in Pittsburg is eligible to this very valuable service.

Among those who have taken part in these benefits in the past are Sol Smith Russell, E. A. Sothern, Nat Goodwin, Marie Wainwright, Marie Burroughs, the Princess Bonnie Opera company, Wilson Barrett, the Harry Williams company, and others. Sol Smith Russell will appear for the second time at this benefit.

BURNED BY AN EXPLOSION.

Charles Gardner was burned between the third and fourth acts of his performance at Marshalltown, Ia., by an explosion of benzine with which he was cleaning a wig. The flames involved Mr. Gardner's clothing, and when this was removed he was found to be painfully injured. Mr. Gardner went on with the play, but required assistance to his hotel thereafter. The fire, which at one time threatened the theatre, was subdued by stage hands.

GOSSIP OF THE TOWN.

The Allen Theatre, Marion, Ind., has been enlarged sufficiently to more than double its seating capacity, and the entire building and stage has been improved and made first-class in every respect.

Sutton Vane, the author of In Sight of St. Paul's, has been elected a member of the American Dramatists Club. Mr. Vane is the first non-resident admitted to membership.

Frederic Melville, of The Derby Mascot company, secured a judgment with costs against A. Y. Pearson at Bridgeport, Conn., on Oct. 19, for balance of salary due on last year's engagement.

Nanine Palmer, of The White Rat company, has fallen heir to $25,000 through the death of her grandfather, Thomas W. Jewell.

Ada Alexandra, who closed with The Globe Trotter at Fort Madison, Ia., expects to return to London with a view to producing The Dutch Trilby in the music halls of that city.

Having got the better of his pneumonia attack, J. Edwin Leonard, of The White Squadron, rejoined that company at the Empire Theatre, Brooklyn, yesterday, playing his original part of Harry Marlingspike, the naval cadet.

With a view to securing data and an accurate design for scenery to be used in the play, The Governor of Kentucky, to be produced shortly, W. H. Crane, Franklin Fyles and Walter Burbridge recently paid a visit to the Executive mansion of the Hon. John Young Brown, at Frankfort, Ky., who received them cordially.

Charles T. Ellis is reported to have been very successful with The Alsatian in Canada.

Owing to the serious illness of Madge Burt's father, which kept that actress from her dates two days, the Arthur Sidman company laid off Nov. 5, 6 rather than give what would have been, in the absence of Miss Burt, an unsatisfactory performance.

Notwithstanding a heavy rain at the time, when Al. G. Field's Darkest America played Nov. 8 at the Salina, O., Opera House, the S. R. O. sign had to be brought out. The theatre seats 816.

Continued praise is given to William Cortleigh for his work as John Swiftwind, the Sioux Indian character in Northern Lights, which is still running at Boston.

Elmer Grandin and Mrs. Grandin are reported to be doing well this season with Slaves of Gold. Next season they will appear in a repertoire that will include At the Carnival, Eugenie La Tour, Deborah, Camille, and possibly a new play by Mary Estvan.

A. H. Mayer, John P. Barrett, Frank C. Young, and John Carroll are recent additions to the Birds of a Feather company, of which Victor Harvey has become stage manager.

In Old Kentucky, at the Academy of Music, Jersey City, broke the record of the house on election night.

Quite a hit has been made by Hilda Clark in Willard Spenser's comic opera, Princess Bonnie. Her singing and beauty are highly praised, and her strong resemblance on the stage to Eleanor Mayo has been generally noticed by the critics.

Manager Henry Greenwall, of the American Theatrical Exchange and the Greenwall Theatrical Circuit, reports business good in his entire list of theatres this season.

"We take pleasure in inclosing our checque for advertisement in THE MIRROR. It has done more for us than we expected, and we shall shortly use it again. THE MIRROR is all right for the show business."—DOUTHITT AND WOOD, managers Ellwood City Opera House, Pa.

A beautifully illustrated poem, by A. E. Watrous, to appear in the Christmas *Scribner*, will contain a reminiscence of Theatre Alley and the old Park Theatre in the days of Fanny Kemble and other favorites.

Harry Etting telegraphed from Circleville, O., last week, that Carrie Louis was very successful in that city.

Helene Edgars, late of Frederic Bryton's company, is ill with heart trouble at her home, 353 Cross Street, Malden, Mass.

Adelaide Goundre, who is playing the leading part, Ellen Sarto, in The Sidewalks of New York, has received great praise for her work.

George Conway is now acting manager of William A. Brady's Western Cotton King company.

Harwell, a dramatization of Anna Katherine Green's novel, "The Leavenworth Case," is asked for by managers more frequently than any other play in Charles Rohlf's repertoire. Sganarelle, The Merchant of Venice and Richard III. follow in the order named.

W. S. Hart has resigned his position as leading man with Madame Modjeska. Mr. Hart was cast for the part of Von Keller in Magda, an intricate role that Modjeska desired to be well played as it related strongly to the part played by herself. As there were two stronger male roles in the piece, Mr. Hart refused to play it, and tendered his resignation. It is to be regretted that this has taken place, as aside from the success Mr. Hart has made in his new position, Madame Modjeska has pronounced him one of the most promising young actors she has ever had in her company, and one for whom she predicts great prominence. Mr. Hart will close his engagement with Modjeska next Saturday, Nov. 23, at Philadelphia. Joseph Haworth replaces Mr. Hart.

On Wednesday, Nov. 6, at Helena, Mont., Dan'l Sully celebrated his thirty-ninth birthday. He received the congratulations and well wishes of every member of his company as well as several valuable and useful presents. After the performance Mr. Sully and his company were the guests of the local lodge of Elks at a ladies' social given in his honor. Mr. Sully presided, and speech, song and story made the hours fly quickly until the singing of "Auld Lang Syne" by the entire party made a fitting finale to a most delightful evening.

W. H. Sloan has left Joseph Hart's A Gay Old Boy company to resume his old parts of the King and Tramp in Rice's new production of 1492.

There have been disasters galore in Katherine Germaine's company lately. While returning from the theatre in New Haven recently, Miss Germaine's cab collided with a trolley car, and two evenings later Florence Wallace, a chorus girl, fell fifteen feet to the stage, injuring her head and shoulder. The next day Arthur Etherington was taken with fainting spells.

W. H. Crane will begin his annual New York season at the Fifth Avenue Theatre on Jan. 20.

There was an alarm of fire at Hoyt's Theatre last Tuesday night while the audience was seated. Some one undiscovered rang an alarm from the theatre and several engines arrived. The fire patrolman stationed at the theatre explained there was no fire, but for some minutes his comrades would not believe him and there was danger of the audience becoming frightened. Finally, the engines departed and the performance was not disturbed.

SCENES FROM CURRENT PLAYS.

NELLIE V. PARKER. FREDA DEPEW. PETER F. DAILEY. GERTRUDE PORT. EVA BUTLER.

BIJOU THEATRE: THE NIGHT CLERK. ACT III.—THE HOTEL MAID.

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

MRS. D. P. BOWERS.

DIED NOV. 6, 1895.

She sleeps—a queen of tragic art
Whose voice, in music swell,
Fond echo found in every heart
That once had known her spell.

The reverent critic—he whose years,
Like hers, had passed their prime—
Felt something in her smiles and tears
As of the olden time;

The time when Shakspeare oftener graced
The mimic world than now,
And laurel wreaths were undisplaced
From wit and poet's brow.

Ambition, hate, devotion, strife,
Gay banter, loving vows,
Or as the shame of Cawdor's wife,
Or fond Sir Peter's spouse.

She pictured, in alternate pose,
With nature's thrilling truth,
And through the years that round her rose
Still bore the torch of youth.

The lights and shadows of the soul
Lay well within her ken,
Now goddess of the poisoned bowl,
And now comedienne.

To thought and toil obedient still,
Whate'er the task assigned,
The conscience whispered to the will
The spirit spurred the mind.

Star of the far off, halcyon days,
Your light still warms the heart
That follows you with prayer and praise,
Dead queen of tragic art.

NEW YORK, Nov. 8, 1895. A. E. LANCASTER.

A TRIBUTE TO MRS. D. P. BOWERS.

Mrs. D. P. Bowers, who for many years honored and graced our stage and who has just gone from us forever, has bequeathed to those who knew her a memory whose symbol is Love. Love that is patient and brave, never asking return, all embracing and ever enduring.

She loved her friends. She loved the people of her profession, and especially she loved the friendless and unfortunate of all grades of society.

And wherever she went, among friends or strangers, she seemed to bring into the scene a light of sympathy and gentleness.

Of all the virtues which she possessed, Mrs. Bowers' generosity was perhaps the most noticeable and touching. It was such a simple, unconscious, loving outpouring of whatever she had to give—a generosity that knew no confines. No one ever appealed to her for help and went away with empty hand.

Not long ago she wished to assist one who had no claim upon her purse and who did not deserve her charity, and was reproved for her too lavish bounty by the friend whom she had asked to be the messenger, but her only reply was: "Yes, I know,—but—the poor fellow may be hungry."

For her sister and brother players she had deep sympathy, and she took keen interest in their work, and though throughout her career she was constantly sought by what is called society, she was happiest among the people of her own calling.

And those of them who were struggling for recognition and its rewards and who came to her for assistance were always sure to receive her lavish friendship.

Her spirit was as bright and joyous as a child's, and no disappointment, no broken faith, no cruel vagaries of human nature could dim or sadden it.

She trusted everyone, and if the object of her trust sometimes proved unworthy, it made no difference; she trusted the same one again and again.

Her life was singularly full and complete. Its most hoped-for consummation was reached but a short time before her death.

There is a poem of Longfellow's called "Sandalphon," of which she was very fond, wherein, it may be remembered, is told how the Angel of Prayer stands at the gates of Heaven, listening for and gathering as they come the prayers of the weary and the troubled from below.

And may we not believe—we, her many friends, who have received so much from her—that in that unknown land of Love she will, like "Sandalphon," still continue to hear our prayers? And more, will she not plead for us when we, too, are called and stand in the presence of the Master? ROBERT R. BENEDICT.

REMARKABLE MIND READING.

Kennedy and Lorenz, two mind-readers who have just arrived from Germany, gave a private performance at Koster and Bial's on Thursday afternoon, to which only representatives of the press and leading physicians were invited.

Miss Kennedy and Mr. Lorenz made their bow to the audience, and then Mr. Lorenz produced a bandage, which, when it had been examined by several people in the audience, was fastened over Miss Kennedy's eyes.

Mr. Lorenz passed among the audience, requesting those present to show him articles of any kind, which would be immediately described by Miss Kennedy.

The exhibition was really remarkable. When the articles were shown to Mr. Lorenz, he looked at them carefully, turned toward the stage where his partner was standing, thrust his arm forward in a peculiar way, and immediately she furnished a complete description of the article which was being shown. The marvelous part of the performance was that not a single word passed between them.

Miss Kennedy told the time by a watch, and a few moments later told the time by another watch which was ten minutes slower than the first one. When coins were shown, she told their nationality, value and date. She also did several things which were suggested by some of the spectators, such as singing a few bars of "Ben Bolt," and selections from Tannhauser and other operas.

The MIRROR man showed Mr. Lorenz a signed article in a morning paper, and asked him to have Miss Kennedy announce the name of the writer, but this she refused to do. She read the date of the paper correctly, however.

Whatever the method of communication may be, it is well and thoroughly concealed, and not one of the men present, and they were a remarkably bright crowd, was able to give an explanation of it. As for C. B. Cline, when he was asked for his opinion, he simply raised his eyebrows and declared that it was as great a puzzle to him as to any stranger present.

MODJESKA'S PROSPEROUS TOUR.

Madame Modjeska's tour is meeting with gratifying success. In Brooklyn she played to the largest receipts she has known there in five years, and at the Star Theatre, Buffalo, last week she had the biggest receipts the house has had this season.

"Mistress Betty is doing much better than we had reason to expect after the violent exception that was taken to it by Mr. Fitch's friends (?) on the New York press," writes Count Bozenta to THE MIRROR. "He is at work making some changes that will improve the third act—in fact, both the second and third acts will be practically new. I think that this play will prove one of the most acceptable in Madame's repertoire.

"Mr. Fitch has sold the play to Madame Rejane, who will produce it in Paris next Spring. It would be funny if the New York press should be called upon to reconsider its judgment in the event of the success of the play abroad at the hands of Rejane, as was the case with Magda."

FROHMAN AND SOTHERN WILL PART.

The long-time contract which joined the business interests of E. H. Sothern, as a star, to his manager, Daniel Frohman, will expire next May, and it will not be renewed. The news of this separation, announced officially a few days ago, caused no surprise in theatrical circles, for THE MIRROR stated many weeks ago that there was every probability of it.

The relations between Mr. Frohman and Mr. Sothern are as friendly as ever. Mr. Frohman will be busy with Olga Nethersole's tour, and Mr. Sothern being anxious, has decided to manage himself. He will select his own plays and his own players. He has bought from Mr. Frohman the rights to The Prisoner of Zenda, and he will confine his work to that play all this season. Mr. Sothern will continue to play his New York engagements at the Lyceum Theatre. He has secured a new play by Jerome K. Jerome, which he will probably produce in this city next August.

NOT A PIRATE.

The statement was recently published, through a misapprehension, that Manager Himmelein's Ideals were pirating various plays. Howard and Doyle, of Chicago, inform THE MIRROR of the error in the publication. In a letter to this paper they say:

"We take pleasure in stating Mr. John A. Himmelein, manager of the Ideals, has full authority to produce A Fair Rebel, The Golden Giant Mine, The Black Flag, and in fact all the plays he uses in his repertoire. He has secured the above on royalty from us, and pays his royalty promptly every week, as not only ourselves, but the owners of the plays, can vouch for, as we remit Harry Mawson, Mrs. Rankin, Howe and Hummel their royalty every week, and we will take pleasure in assuring managers of theatres that Mr. Himmelein is one of the few repertoire managers who do pay royalty, and pay it promptly. In fact, our relations with Mr. Himmelein have always been most pleasant, as we have found him a thorough business man—prompt and honorable in all his dealings."

WILLIAM COURTLEIGH'S NARROW ESCAPE.

William Courtleigh had a narrow escape from death at the opening performance of Northern Lights at the Bowdoin Square Theatre, Boston. It was as the curtain was going down upon Swiftwind's fall from his horse. The hero was conveyed to the front of the stage and supported by the soldiers. Just then the horse, which had stood patiently up to this time, became startled at the applause, reared, plunged, its left fore-foot coming down almost upon Mr. Courtleigh's head. Some one seized the bridle, and the blow fell upon the stage.

MADAME SANS GENE IN SAN FRANCISCO.

Augustus Pitou signed last week a contract by which his Madame Sans Gêne will play in San Francisco next season for the first time. The company will make the jump direct from New York.

CAUSERIE.

Winifred Emery and her husband, one of the best character actors in England, are soon to become managers of a London theatre. This will add another to the long list of theatres under the management of actor-managers in London. Plays by Pinero, Jones and Grundy have been promised by the authors to the two stars. Success cannot fail to crown the efforts of Mr. and Mrs. Maude, as the charming and dainty Miss Emery is one of the most natural and impressive of English actresses.

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Jeanne Granier, who until recently was known only as one of the foremost French comic opera singers, and a successful rival of Judic; has foresworn the glories of opera-bouffe and revealed herself as a splendid actress in the new play of Maurice Donnay, entitled Amants. The title in itself, the authorship, and the universal acknowlment of the Paris press that the play is "Parisian" will prevent its ever being seen on this side of the ocean.

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I wonder why women, when they write about another woman's talent, beauty or gowns, always exaggerate, heap adjectives on adjectives, and somehow or other always give the feeling of a discordant note? Is it because they are extreme in all things, and when they do admire, "sublime, perfect, ideal," are the moderate expressions used, and when they disapprove, "horrid, infamous, abject," are the mild epithets they fling at those of their sisters who fail to please them? A very clever woman, speaking about the so-called "woman's page" with which nearly every one of our daily papers inflicts an unoffending public, said that "it would be an insult to send such trash to a lunatic asylum." This is going to another extreme. The fact nevertheless remains that on the "woman's page" the least praiseworthy characteristics of women are displayed in either blame or praise.

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Speaking of women reminds me of Victor Hugo's pet definition of his ideal of a woman. The great poet contended that a woman with a masculine bent of mind, the heart of a woman, and the soul of a child, was the ideal woman. It would not be polite to ask where she could be found, would it?

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Sardou, in a recent publication, has permitted the printing of the following expression: "You may say boldly that, in my estimation, Balzac is the foremost writer of this century." The great Victorien may perhaps not be the only one to think so. To believe Balzac to be a genius is not a discovery to brag about.

MARTINE.

A NEW TRIAL FOR DALY.

In the United States Circuit Court, Judge Shipman has granted a new trial in the action begun by Augustin Daly against W. A. Brady on August 23, 1893, to recover $13,700 damages for an alleged infringement of copyright. It was claimed by Mr. Daly that the railroad scene in Brady's play, After Dark, had been copied from a like scene in his Under the Gaslight. Judge Shipman, in rendering his decision, said the final decision of an appellate court upon all the accessible facts would be valuable to those interested in the law of copyright relating to dramatic compositions.

IN OTHER CITIES.

JERSEY CITY.

Frank Mayo and co. began a week at the Academy of Music 11-16 in Pudd'nhead Wilson to fine business. That Mr. Mayo and his excellent co. (the announcements stated that the play would be presented by an excellent co., and it was such a co. from the smallest part to the highest) gave satisfaction was fully demonstrated by the many complimentary remarks made by the audiences at the conclusion of each performance. The dramatization is a strong one, and Mr. Mayo's Pudd'nhead is a study. His facial work is very good, and as we have always seen Mr. Mayo in the rough, robust characters, his work in this play stands out all the stronger. Frank E. Aiken and Newton Chisnell have little to do, but that little is done by artists. Eleanor Morette as the negress slave has the best part she has ever played, and it stands out strong. Lucille Laverne as Patsy, and Francis Grahame as Rony, lend excellent aid to the star. Arnold Daly as Chambers, and Frank Campeau as Tom Driscoll were good. One of the notable features of the production was the quaint dressing, while the scenery was picturesque. Mrs. Potter and Mr. Bellew 18-23; Humanity 25-30.

Professor Von Finkelstein Mamreov will lecture at the Academy of Music 17 on "The Fellaheen; or, Farmers of Palestine," with illustrations in costume.

Burt Haverly and his wife (Laura Biggar) are playing A Trip to Chinatown to large business everywhere, and the performance is a good one—full of good specialties and business. At the closing performance of the piece at the Lyric Theatre, Hoboken, 9, a Miss Percy went on in the restaurant scene and gave new and artistic imitations of prominent stage folk, among them being Ada Rehan in The Taming of the Shrew; Viola Allen in The Masqueraders; Maggie Cline, Vesta Tilley, and Tony Pastor.

The Jubilee Singers and a large orchestra will appear at the Tabernacle 18.

Charles Gudgeon, of this city, who has been stage machinist of Jacques Opera House, Waterbury, Conn., returned home 11, having closed his engagement in the East.

Zella Nicalous has returned to this city, and is not going on the road again for some time.

The first stag performance of the season was given by the Jersey City Club at its theatre here 11. The bill presented Lillian Green, a brilliant singer; O'Brien and Buckley, clever musicians; Cora Routt, balladist; Nick Adams, Hebrew impersonator; Allie Gilbert, song and dance; Delaure and Debrimont, operatic selections. The programme pleased a large audience.

Charley's Aunt, played by Frank Burbeck, Owen Fawcett, Percy Tyndal, Edward Abeles, Etienne Girardot, Harry Gilford, Ellie Wilton, Carrie Keeler, and Nanette Comstock did a large business at the Lyric Theatre, Hoboken, 11, 12.

William H. Broderick, the leading baritone of A. M. Palmer's Stag Party co., George O'Donnell, leading basso of the Princess Bonnie Opera co., and George Clark, of the Heart of Maryland co., were visitors here 10, as the guests of John E. Langabee, stage machinist of the Academy of Music. We had a sort of family reunion.

Primrose and West's Minstrels and A Milk White Flag are recent bookings at the Lyric Theatre, Hoboken.

F. S. Thomas, of this city, has signed with Fanny Davenport.

Conried's Irving Place Stock co., of New York, is a big winner every time it appears at the Lyric, Hoboken, as that city has a big German population. The plays are presented here the same as in the New York house, and every attention is paid to the small details which have made Mr. Conried's co. so popular. The Robbers was presented 12, with Heinrich Conried as Franz Moor. This event also celebrated the birthday anniversary of Schiller, the German poet, who wrote The Robbers.

A large theatre party left this city 9 to see The Burglar played in Paterson. Walter D. Greene, the leading man of the co., is a Jersey City man, and the party was given as a compliment to him. The trip was a pleasant one, and the performance is highly spoken of.

Manager Tom Dinkins of the Bon Ton Theatre, and William H. Broderick of A. M. Palmer's The Stag Party were initiated into the mysteries of the Elks by Jersey City Lodge 11. They got all that was coming to them.

During Dan McCarthy's engagement at the Lyric Theatre, Hoboken, 18-20, he will make a change of bill at each performance.

Mrs. Ettie Henderson, of the Academy of Music, was compelled to refuse the chairmanship of the executive committee of the Woman's Press Club, of New York, on account of her many business engagements.

Theatre parties from Cos. A, B and L, National Guard, New Jersey, will witness the production of A Milk White Flag at the Lyric Theatre, Hoboken, on Dec. 13. On Dec. 20, which will be Cornerstone Day, the non-commissioned staff association of the Fourth Regiment, of this city, will pay a visit to the same house to see Andrew Mack in Myles Aroon. Manager Hartz is preparing souvenirs for both occasions.

During Mrs. Potter and Mr. Bellew's engagement at the Academy of Music, 18-23, there will be two performances of the Queen's Necklace, four performances of Charlotte Corday and two performances of Camille.

Frank Mayo's business at the Academy of Music 14-16 improved every night.

F. Busch, the cornet maker of New York city, has presented J. Berger, of the Academy of Music orchestra, with a handsome gold cornet.

Fannie Hunt joined the Charley's Aunt co. at Hoboken 11.

Harry Eakins, stage machinist of the Potter-Bellew co., arrived in town 12, to superintend the production of The Queen's Necklace here 18.

WALTER C. SMITH.

DETROIT.

The Fatal Card, a melodrama, by Haddon Chambers and B. C. Stephenson, was presented for the first time in this city Monday, 11, by a co. under the management of Gustave Frohman. Although most of the members of the co. were unknown faces to us, yet they all did satisfactory, and special mention should be made of Charles Stedman as George Forrester, Richard Bennett as Harry Burgess, W. H. Turner as A. K. Austin, Walter Howe as Gerald Austin, Anna Vislnire as Cecile Austin, and Carina Jordan as Penelope Austin. The play itself is pretty well known to your readers, hence no review is needed here. The business done was good, but not large, owing to the recent advance in prices at the Detroit, which has somewhat interfered with the success of the lesser attractions. It would seem that $1 was plenty to pay for entertainments of this character and a little too much for such as was given the latter part of last week, when Bonnie Scotland was shown. Our theatre patrons here are very liberal, and are willing to pay for the best of everything, but it does not seem fair that a cast-iron rule should be made so that $1.50 is charged for what ought to be low-price attractions. No one objects to paying it to hear Francis Wilson and his opera co., knowing that the organization carries its own chorus, scenery, orchestra, etc. We don't object to paying twice that sum to see Irving, knowing the expense that the management is under in securing such attractions, but when entirely unknown plays are brought on here and given by cheap cos. it is different. Theatricals seem to be different in this respect from any other form of business, such as clothing or shoe business, for instance. In the former a man can take his choice from a $15 "hand-me-down" suit to one custom made costing him four times that amount, but when he pays the $60 he does not expect the $15 suit, and vice-versa, he does not expect to get a $60 suit for $15. In theatricals, however, prices are kept up while the quality of the performances is reduced, and it is no wonder that the public grows weary of what it considers exorbitant prices for mediocre shows. One dollar, the old rate of admission, seemed reasonably in favor of the public, yet possibly even then it was not fair to the attraction, as there were many things for which $1 was charged which were not worth more than fifty cents; on the other hand a dollar is not enough for the high grade of attractions, and they would not be justified in coming here and playing at such figures. There should be an eternal fitness of things in the dramatic business the same as in other lines of business and professions, and while the laborer should be worthy of his hire in all instances, a manager should not jeopardize his best interests by allowing inferior cos to charge exorbitant rates.

The Masqueraders, played by one of Charles Frohman's cos., opens at the Detroit 18.

The Black Crook in all its dazzling splendor is at Whitney's, where it opened Sunday afternoon 10. The previous season it occupied during its stay in Detroit the stage of one of our high-priced theatres; but those who see the production at Whitney's this week for popular prices see just as fine a performance as given for high prices last season. It is as beautifully staged, as richly costumed, and as brilliant in every way. The final transformation—Want and Abundance—is particularly striking. The newer specialties introduced are entertaining, and the Ballet of Popular Airs as seen in this season's representation is a particularly admirable contingent of the spectacular.

The engagement of The Black Crook will close on Wednesday evening after doing an immense business. The remainder of the week will be given over to C. T. Dazey's play In Old Kentucky. This play opened the '94-95 season at the Detroit Opera House, and was very well received at the time, and the indications are that it will do a big business at Whitney's as a large house is already assured for Thursday evening 14, when it opens.

Kerry Gow opens the Lyceum 18.

Daniel A. Kelly is starring at the Empire this week in a play called Outcasts of a Great City, in which he does earnest work and seems to be successful in pleasing, although the play has no merit to speak of and is of the cheapest variety, just rescued from complete imbecility by the few touches of humanity introduced, and the fact that it holds the mirror up to vice and shows not a flattering reflection.

The Capitol Square Theatre is open once more, and now offers two performances daily. The initial attraction of this opening was Killarney, the first presentation of which was given Sunday afternoon 10, and which will run all week. Virginia Johnson and Barr O'Neil carry off the principal honors in the drama and are fairly well supported. It is an Irish drama of the conventional order and is taking well.

KIMBALL.

MILWAUKEE.

The event of the past week was the opening of the new Pabst Theatre 9. A large and representative audience was present, and expressions of unqualified praise were heard on all sides. The new house has a seating capacity of about 1,900, and the arrangements are wonderfully perfect. The stage is large and equipped with all the modern appliances and machinery, and the dressing-rooms well located and nicely furnished. The auditorium is beautiful, the decorations the perfection of good judgment and artistic ideas, and the draperies in perfect harmony with the other materials used. Mr. Strack, the architect, has demonstrated beyond a doubt his ability as a theatre builder, and the results he has attained must be a satisfaction to himself as well as to the owner, Captain Pabst, whose liberality has given Milwaukee the handsomest and most thoroughly fire-proof theatre building in this country. The piece selected for the opening performance was Zwei Wappen, which was apparently very satisfactory judging by the very liberal applause bestowed upon the different members of the excellent stock co. Frl. Flora Glasel made her debut as Mistress Stevenson, and on the following evening when Habale and Liebe was given by the same co. Elise Wolff made her first appearance, and created a most favorable impression. Manager Wachsner was the happiest as well as the busiest man in town on the opening day, and received the congratulations of his many friends with his usual grace and modesty. A number of English attractions have been booked, including six concerts by Theodore Thomas's Orchestra, and a lecture by Robert Ingersoll.

Too Much Johnson at the Davidson 14-16 was one of the most successful engagements of the present season. Mr. Gillette as Augustus Billings has added another success to his credit, and Too Much Johnson is hardly possible, if one wants to be amused. Ralph Delmore as Joseph Johnson, and Maud Haslam as Mrs. Billings were excellent in their parts. A Trip to Chinatown followed 7-10, and Harry Connor, who has become so identified with the part of Welland Strong, is as amusing as ever. Harry Gilfoil, Julius Witwark, Anna Boyd, and Madge Dean were each enthusiastically received in their specialties.

The first engagement of Augustus Pitou's excellent co. in Madame Sans Gêne at the Davidson 11-16 was a very successful one. The piece is intensely interesting, and produced by a most capable co. Kathryn Kidder has a most exacting part, and proves herself equal to all the requirements. Her scene, at the reception, with Queen Caroline is most artistically rendered. Augustus Cook looks and acts the part of Napoleon to perfection, and Wallace Shaw as Fouché, Robert Drouet as De Neipperg, and Harold Russell as Marshal Lefebvre could not be improved upon in their parts. The other members of the co. are well cast and capable. The stage setting and costumes were elaborate.

Shaft No. 2 opened to large houses at the Bijou 10, doing a good business on the week. Frank Losee and Marion Elmore are strong favorites with the patrons of this house, and were enthusiastically received. The balance of the co. are equal to the requirements of the piece, which are few, after the electrical and mechanical effects are accomplished, although in this particular much praise is due for the results accomplished. Twelve Temptations 17-23.

Little Christopher is an early booking at the Davidson.

W. C. Andrews in My Wife's Friend is billed for the Academy 14-16.

Agnes Young is gradually working her way up in the profession, and her many Milwaukee friends were in evidence during the engagement of Madame Sans Gêne.

E. T. McDONALD.

PROVIDENCE.

Humanity was put on at B. F. Keith's Opera House 11-16 by one of Brady's cos. and drew very good houses. It is certainly a strong melodrama and has several thrilling climaxes, which are well worked up. Joseph Grismer as Lieutenant Cranborne, and Phoebe Davis as Alma Dunbar, scored successes in their roles. C. Jay Williams made an excellent Manassas Marks, and his clever comedy work was appreciated. The other members of the co. gave satisfactory performances, and the piece was elaborately staged. John Kernell in The Irish Alderman 18-23.

At the Providence Opera House 11-13 Hoyt's A Black Sheep delighted large audiences. The farce was very amusing, and Otis Harlan made a pronounced hit as Hot Stuff. The characters were all well sustained, and the specialties introduced by William DeVere, Joseph Natus, W. F. Mack and Hattie Wells were excellent. Salvini occupied the house for the balance of the week, and opened 14 in The Three Guardsmen. He will also present Hamlet and Ruy Blas, and the advance sale indicates good business. Lyceum Theatre co. 18-20 in a repertoire comprising The Wife, The Case of Rebellious Susan, the Charity Ball and An Ideal Husband. Whitney Opera co., in The Fencing-Master, 21-23.

Maud Miller and co. returned to Lothrop's Opera House 11, and presented The Shadow of Guilt to good audiences throughout the week. The leading role of Margaret Wentworth was successfully portrayed by Miss Miller, and able support was given by Harry Leighton as Henry Dunbar and other members of the co. Kate Dallas in Divorced 18-23.

J. J. Dwyer, riding-master of the Agawam Hunt Club, furnished the hounds and thoroughbreds for the production of Humanity.

Con Sullivan, the well-known manager, was in this city 11.

Stanley Delonzo, spiritual adviser for John Kernell and "Kernell's Mascot," the bow-legged bull dog that wears a silk hat, collar button and necktie, have been doing the town all the week. Mr. Delonzo, dressed as a clergyman, occupied a front seat at the Westminster Theatre evening 12 and with the aid of a 102 calibre spy glass weighing twenty-three pounds appeared to enjoy the entertainment furnished by Sam Jack's Adamless Eden co. The mascot did not care for that kind of a show, evidently, for he entertained friends at the Perkins House during the evening.

Business-Manager Blanford, of the Pawtucket Opera House, says he has excellent attractions booked for the balance of the season and is doing good business.

Scenic Artist George Trautz, of Lothrop's, has just completed a handsome new setting which was used for the first time this week. Mr. Trautz was formerly of the team of Ward and Trautz, shadowgraphists.

HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Metropolitan Opera House The Rainmakers was given 10-16, opening to a large-sized and well-pleased audience. Donnelly and Girard, who are favorites with local theatregoers, were irresistibly funny, and made an emphatic hit. Their support was very good, with one or two exceptions. Messrs. Rogers brought down the house in their German dialect specialties. Imro Fox did some clever sleight-of-hand work. Charles J. Ross and Mabel Fenton were, as usual, cordially received in their burlesques of standard plays. My Wife's Friend 17-23.

At the Bijou Opera House Hanlon's Superba opened a week's engagement 10 to two crowded houses. The new version is fully up to the standard of former seasons, and in some features superior. The co. is well adapted to its work. Charles Guyer scored a success as Pierrot. The Boranni's are marvelous contortionists. Margaret May was decidedly pleasing as Mora. Her sweet singing was a taking feature. Eleanor Carroll made an excellent Leander. Bertha Bayless looked charming as Superba, and the scenery and stage effects were exceptionally fine. Ward and Vokes 17-23. Clara Morris is underlined for 21 at the Metropolitan.

F. C. CAMPBELL.

ATLANTA.

The capacity of our theatres continues to be tested nightly, due partly to the splendid attractions offered and also to the very large attendance at the Cotton States and International Exposition, which has picked up wonderfully in point of attendance within the past few weeks.

Last week at Henry Greenwall's New Lyceum Theatre Stuart Robson, in a repertoire of new and brilliant plays, drew audiences of magnificent proportions, and succeeded admirably in increasing his already large clientele within the Gate City.

The great musical event of the future will be the visit of the Damrosch Opera co., which is underlined for Dec. 13, 14. I understand that part of this great organization is the New York Symphony Orchestra, comprising seventy musicians, and a chorus of eighty people will complete the ensemble.

Fantasma at Henry Greenwall's New Lyceum Theatre proved to be one of Hanlon's greatest spectacular productions, and this week it is doing a land-office business. George H. Adams is one of the most original fun-makers yet seen upon our stage, and he easily keeps his auditors more than merry until the last curtain bell rings.

Digby Bell is here for the week, and is presenting Nancy Lee. Josephine Knapp, who won so much favor in Hub Mathew's Summer opera here last season, is the prima donna, and naturally received the same ovation that she reasonably could have expected since she made such a decided hit here previously.

The Kimball Opera co. is playing a week's engagement, and is presenting Hendrik Hudson.

The City Tivoli offers an almost entirely new bill this week, and its enterprising manager informs me that next week it is his intention to eclipse all others in point of novelties. William J. Huplin, its present manager, has won considerable favor since he assumed control, and the remarkable business that is being done there is in a great degree due to his untiring energy and splendid judgment.

At THE MIRROR'S Exposition office in the *Constitution* building on the grounds, Herbert Mathews was among the first callers the early part of the week. J. Bascom Jones, once in the theatrical business in this country, but now in Costa Rica, was also a caller.

William Sharp, known to the entire profession as "Billy," is generalissimo at the New Lyceum, and wears the same pleasing smile that made him so popular in days gone by. Billy is a prince of good fellows, and the management made no mistake in placing him in the front rank where he justly deserved to be.

The Patriots' Opera co. is underlined for next week.

ALF. FOWLER.

ST. PAUL.

At the Metropolitan Opera House, Eddie Foy and a large co. embracing a number of clever artists produced the operatic burlesque Little Robinson Crusoe 10-16, opening to good houses and audiences that evidently greatly enjoyed the performance. The piece was nicely staged, scenery and mechanical effects a feature, a large chorus of pretty girls in attractive costumes do good work in catchy songs, graceful dances and lively action. Mr. Foy was as droll and humorous as ever and his make-up as Dare Devil Willie added to the comic effect. He plays the part in a happy-go-lucky way and sang his songs in a manner that evoked continued applause and repeated encores. Henry Norman's strong clear voice is always pleasing. As Tuffenuff he played and sang the part with fine effect that won for him hearty applause and merited recognition. Allene Crater is a charming vocalist, and as Polly Perkins does some excellent work both as a songstress and a clever actress. Adele Farrington made a very attractive and interesting Robinson Crusoe and sustained the part with noticeable favor. James E. Sullivan's impersonation of Hockstein, a Jewish part, was a clever piece of work. Eatha Williams was excellent in the role of Ophelia Crusoe. The performance took well. Clara Morris 18-20. William C. Andrews in My Wife's Friend 21-23. Colonel Robert G. Ingersoll in lecture 23.

At Litt's Grand Opera House Ward and Vokes and their very clever co., under the management of George H. Nicolai, presented A Run on the Bank 10-16, opening to full houses and audiences that applauded throughout the performance. Harry Ward as Lord Percy Soakup, and Harry Vokes as Baron Harold Decanter were very droll, and furnished amusement that kept the audience on the laugh. Their performance as Harold and Percy in the last act was very clever. Gilbertie Learock is an attractive and clever actress, as Neva Mann, a female boot agent. She played the part with tact and vim that won for her noticeable favor. Margaret Daly Vokes was decidedly good as Sassy Moll. Lottie Moore and Emma Berg were very clever in their respective roles. Tony Williams does excellent work as Willie Cheese and Connie Acker. Johnny Page was decidedly good in his amusing impersonation of Bowlegs, Al Bellman, T. Wilmott Eckert, Joe Kelly, Arthur K. Deagan do good work and well deserve favorable mention. The specialties introduced were exceptionally good. Emma Berg is a very pleasing vocalist. T. Wilmott Eckert is a skilled pianist and a good vocalist. A very enjoyable feature was the excellent specialty given by Miss Berg and Mr. Eckert, an operatic scene, that won for them great applause and encores. Al Bellman has a strong deep voice and his songs were encored. Lottie Moore and Johnny Page are excellent dancers and won noticeable favor. The performance gave general satisfaction. Shaft No. 2 co. 17-23.

Gilbertie Learock, of Ward and Vokes co., is a St. Paul girl and is well remembered as a favorite singer. She is enjoying a reunion with her family and numerous friends.

GEORGE H. COLGRAVE.

LOUISVILLE.

Frohman's co. in The Wife and Americans Abroad filled week commencing 11 at the Grand Opera House.

For the same period the attraction at the Temple Theatre was Gentry's Canine and Equine Paradox.

Rice and Barton presented McDoodle and McFoodle at the Avenue 11-16. In addition to the sketch an excellent variety bill was offered.

Morrisey and Rich's Vaudeville co. was the offering at the New Beckingham, and Julia Marlowe-Taber and Robert Taber appeared in Louisville 11-13. The plays were Henry IV., Romeo and Juliet, As You Like It, and Twelfth Night.

Sousa's Band gave a concert 14. A programme of popular selections was artistically rendered, but special interest in the occasion lie in the appearance of Carrie Duke, a native Louisvillian, as a violin soloist. She was warmly welcomed by her home people.

Seats are selling rapidly for the Melba Concert Dec. 2, and the Damrosch Opera engagement 7-9. Both of the events occur at the Auditorium.

The financial result of the Hon. Henry Watterson's lecture 11 on Money and Morals at the Music Hall was most gratifying. A large sum was turned over to the lady members of the committee in charge of the Confederate Monument Fund.

While not strictly in line with the kind of amusements interesting to the MIRROR readers, it may be of interest to know that Louisville has the fastest bicycle track in the world. There are now at Fountain Ferry Park, where it is located, some sixty odd of the crack riders of the country, and many of the hitherto world's records have been broken.

Franklin Fyles, in a card in the *Courier-Journal* of Nov. 10, indignantly denies the charge of plagiarism brought by J. B. Ford, of Frankfort, Ky., in the matter of the authorship of the play The Governor of Kentucky, soon to be produced by W. H. Crane.

CHARLES D. CLARKE.

INDIANAPOLIS.

At the English Opera House Fanny Rice opened 11-13 in Nancy to fairly good business, and at times was able to capture the audience with her old time vivacity; yet the play as a whole is no roaring success as a comedy, and barring specialties would be rather dull. Mr. Fitzgerald and Misses Vincent and Haight were in the admirable support. Billy Van's Minstrels 15, 16; Sandow Trocadero Vaudevilles 19-21.

The Grand Opera House was closed 11-13. Camille D'Arville 14-16; Helena Mora 18-20.

At the Park Theatre Delmonico's at Six opened to packed houses for a three nights' engagement, and from start to finish applause was the order of the evening. A clever co., including Ollie Evans, Charles Stine, and George Williams presented the farce-comedy 14-16 to the entire satisfaction of the patrons of this popular theatre.

At the Empire Theatre Henck and Fennessy closed 11-16. Hyde's Comedians 18-23.

Sousa's Band played to a great audience at Tomlinson Hall 13.

Mr. Leonard Wild, one of the most respected and oldest citizens of Noblesville, Ind., was in the city this week in the interest of his new theatre which opens next week.

The advance sale for a short season of comic opera by the Camille D'Arville co. was flattering.

All advance sales for the three theatres controlled by Dickson and Talbott are now conducted at their new office in the Pembroke Arcade.

G. H. RICKER.

BALTIMORE.

Of all the actresses who occasionally visit Baltimore, none has a stronger hold on the hearts of our people than charming Mary Hampton, who plays the thoroughly womanly part of Rosamond in Sowing the Wind. The large audience assembled at Ford's Grand Opera House on Monday evening gave her a truly warm reception, and it is needless to say that she in every way merited it. J. H. Gilmour is very strong as Mr. Brabazon, and the role of Sir Richard Cursitor in the hands of Guy Standing is a well studied and well acted character. Frederick Strong played the part of Lord Petworth and played it well. He was as sleek and foxy as a character of that kind naturally would be. The remainder of the co., outside of Thomas Whiffen (whose performance is excellent) is not up to the standing of last year. Rob Roy 18.

At Harris' Academy of Music Chauncey Olcott appeared in The Irish Artist to a very large house. He was cordially received and his songs rendered in the course of the performance were heartily encored. The supporting co. is an excellent one, such as is invariably provided by Mr. Pitou. It includes Daniel Gilfether, C. F. Gottheld, Frank Peters, J. W. Hague, Luke Martin, Dot Clarendon, Dan. J. Fingleton, George Wallace, Rolinda Bainbridge, Etta Baker Martin, Effie Germon, Louise Glosser, Mrs. Lizzie Washburn, Imogene Washburn. Shore Acres 18.

At Albaugh's Lyceum Theatre Augustus Thomas' drama of Washington life, entitled The Capitol, was produced by J. M. Hill's fine co. The production was first-class in every respect and well merits generous patronage. In its theme it may be a little in advance of the times but artistically it is a great success. The co. includes Wright Huntington, who was the director and manager of the stock co. at Ford's Grand Opera House last Summer. Mr. Huntington continues to do the good work of which he is capable. Locals week of 18.

Morrison's co. produced Faust at the Holliday Street Theatre, and in scenery and spectacle it was entirely satisfactory. The audience was large and well pleased. Lincoln J. Carter's Tornado co. 18.

Hopkins' Trans-Oceanic Specialty co. gave a first-class variety entertainment at the Howard Auditorium, the principal feature of which was the act of the midget athletes and comedians, the Rossow Brothers. The audience was delighted with their clever performance, which was in a way remarkable. Local 18. Gaiety Burlesque co. 20.

The patrons of Kernan's Monumental Theatre were treated to a first-class vaudeville performance given by the Boston Athenæum co. This co. maintains its reputation made in former years. Rentz-Santley Burlesque co. 18.

Frederick Strong, who is here with Sowing the Wind co., was one of the great favorites of the Summer season, and as a consequence he is receiving all manner of attention. Fred. is a clever boy and a hard worker, so the attention shown him is not likely to turn his head. Guy Standing, who is also with Sowing the Wind co., is not only a capital actor but is quite an artist as well. He is hard at work on a couple of pictures now and puts in a great deal of his spare time handling the brush.

A supper was tendered Mary Hampton by Mrs. Ellen Martin on Thursday evening. There were present among others J. H. Gilmour, Chauncey Olcott, Tunis F. Dean, Frederick Strong, Guy Standing, Luke Martin, Thomas Whiffen, Emily Dodd, and Ella Hugh Wood.

HAROLD RUTTLEDGE.

KANSAS CITY.

Robert Downing opened a week's engagement at the Coates Opera House 11 before a large audience, presenting Virginius, one of his favorite pieces, with that strength which always has characterized his acting as the Roman father. His splendid voice and physique have fitted him as an ideal actor of this role. Eugenie Blair, as Virgina, made the most of this at best simple character. Edwin Ferry, as Icilius, and Charles Collins, as Appius Claudius, also gave finished performances. During the engagement Sardou's tragedy Helena will be presented, and is looked forward to with great interest on account of the great promises for the handsome and heavy scenic embellishments provided. Ingomar, The Gladiator, Othello, and Julius Cæsar will also be presented, the last of which will be given at the Saturday matinee, which most of the high school children are expected to attend. Iolanthe will be presented by a co. of nearly 100 children 21-23.

Darkest Russia was presented at the Grand Opera House 10-16, opening to an audience which entirely filled the theatre. The production was handsomely mounted and the cast provided was an improvement over last season's. The co. included Maurice Drew, Optimus Cobb, Kathryne Roland, Eva Byron, Florence Roberts, and others. Hoyt's A Contented Woman 18-23.

A Green Goods Man was the attraction at the Ninth Street Theatre 10-16, and was not up to the standard of last year's performance. The Black Crook 18-23.

Walker Whiteside, who has never before appeared here, will play a short engagement at the Auditorium 15, 16, presenting Hamlet, The Merchant of Venice, and Richard III. Melba Concert co. 23.

FRANK B. WILCOX.

BUFFALO.

James C. Roach opened at the Star Theatre 11-15 in Rory of the Hill. Mr. Roach is a pleasing actor, and the play depicts a new species of Irish life as compared with the ordinary melodrama.

Joe Murphy, a great favorite in this locality, appeared at Music Hall under the auspices of John Meech, and was greeted with enthusiastic audiences 11-13.

Joseph Jefferson appears at the Star Theatre 16 in Rip Van Winkle.

Robert G. Ingersoll lectures Sunday evening (17). Week of 18, Hoyt's new play, A Runaway Colt.

Weber and Field's Own co. is a remarkably strong attraction, as can be vouched for by Manager Myer of the Court Street Theatre. The attendance during the week 11-16 was the largest of the season. Lottie Gibson, John F. Hoey, and the Garnellas Brothers are included in the cast.

At the Lyceum a strong attraction, Town Topics, held the boards. The alleged plot is by William Jerome, which is synonymous with mirth, and the plot is nothing but merriment from start to finish. Old Glory 18.

Manager Shea also presents a strong variety bill during the present week headed by Hilda Thomas, Fred McClellan and others.

CRITIC.

CHARLESTON.

Professor Baldwin, popularly known as the "White Mahatma," and Sell's Circus furnished Charlestonians with extremes of amusement last week—the immaterial and the material.

The Baldwins filled the Academy of Music nightly week of 4, and since their departure the psychologists of the city have been trying to explain Mrs. Baldwin's remarkable feats of somnolency.

Sell's Circus gave two performances 7 to large audiences. An unfortunate feature of the night performance was the fall of Professor Castillo and wife from a broken trapeze. Madame Castillo's injuries were so serious that she was obliged to lay up for several days in a local infirmary, but has now recovered sufficiently to rejoin the show.

The Digby Bell Opera co., in Nancy Lee, will be at the Academy 16. Manager J. J. Rosenthal was here 10 in advance of the co.

Digby Bill will be tendered a social session by the local Elks.

R. M. SOLOMONS.

GALVESTON.

Sinbad was at the Grand 4, 5 and enjoyed the banner business of the season. The opening night was attended by an audience that filled every part of the theatre and the subsequent performances attracted large biz, all this at an advance of fifty per cent. in prices. The spectacle was sumptuously mounted, the scenery especially being as fine as was ever seen here. Joseph Doner and Jessie Villars essayed the leading comedy roles and evoked considerable merriment. The women were for the most part comely, beautifully costumed, but with several exceptions woefully deficient in vocal abilities.

The New Boy visited us 6, 7 and furnished a genuine

treat. The clever comedy was capably presented by an all-round good co. headed by Bert Coote and bearing the Gustave Frohman standard. It is to be sincerely regretted that the attendance was light.

In Old Tennessee received due consideration 9, only a handful of people witnessing the inferior performance. Next week Keene, Spider and Fly, Alvin Joslin, and Billy Van's Minstrels. C. N. RHODE.

DENVER.

Adele Clarke, mother of the manager of the Lyceum, made her first appearance with the co. week of 11-16, and scored an artistic success truly gratifying to her hosts of Denver friends. To be sure it was only a little curtain-raiser adapted by herself from Ruth McEnery Stuart's story, "The Golden Wedding," but it was sufficient to introduce Mrs. Clarke's talent, and evoked much commendation. The Golden Wedding was not new to Mrs. Clarke, she having appeared before a select private audience in New York and recited the story. The reception it received there induced Mrs. Clarke to arrange a portion of it for the stage, and she has done so in a very delicate way. The story deals with an old negro couple separated during slavery days. They are reunited on the anniversary of their golden wedding. The adaptation is quite pathetic. Mrs. Clarke was the typical negro mammy, and she had an able assistant in George Hall, who, by the way, leaves the Lyceum forces at the end of the present week, and goes East. There have been some changes in Mr. Clarke's co. lately—in fact, only three of the original members remain, Mrs Cook, Miss Izett, and Miss Chamblin. These ladies appeared in My Awful Dad, which followed the curtain-raiser, and they contributed much to the success which Harry Clarke always makes of that funny comedy. Two gentlemen who joined this week are Thomas M. Reynolds late with Frohman's Jane co., and T. Daniel Kelly, who starred two seasons in The Old, Old Story. They have made favorable impressions on the Lyceum clientele. Harry Clarke says he has been handicapped by a "frosty" co., and that changes were necessary in order to properly present the plays he has on his list. Pink Dominoes will be the next.

At the Orpheum it was expected that Haines and Pettingill would be the great card in their latest, A Curiosity Shop, but the death of Mrs. Pettingill on her way to Denver prevented. Thomas Leary filled the void and duplicated his popularity of the week previous in a skit called Pickles Mixed, in which Lorena Atwood, late with the Lyceum, appeared. Gilbert and Goldie, the Silvers, Devene, King and Devene, and Bessie Gray gave specialties which pleased immensely.

Mrs. Herrmann has grown to be no secondary light in her husband's entertainments. She now stands, with her beautiful dances, along with the wizard himself in prominence. Both delighted good houses at the Tabor. Week of 18-23, Pauline Hall.

The Camera Club gave a smoker on last Monday night, and Harry Clarke with members of his co., were invited. George Hall and T. Daniel Kelly gave some clever bits of character work which were vociferously received. W. P. PEABODY.

OMAHA.

The Pay Train at the Creighton Theatre 7-9 introduced to our favorable notice Edith Fassett Titton, clever artiste, graceful dancer, tuneful singer. As the boydenish girl, pert messenger boy, or grown-up young woman of society she was equally acceptable. We liked Harry J. Thomas in the tramp who reformed, and Dan Barrett is a good Irishman. The remainder of the co. could visit a dramatic school for a few years with benefit to themselves and the delectation of a wearied public.

Great Scott! how the treasurer smiled. 10-12 Primrose and West's Minstrels. The only reason there were not three thousand auditors at each of the four performances was because the seating capacity of the Creighton at its maximum is but twenty-four hundred. S. R. O. was never lowered from start to finish. The Dazzler 17-21; Walker Whiteside 22-24; Tompkins' Original and Only Black Crook 24-27; Rice's 1492 28-30.

Mirth, magic and mystery held high carnival at Boyd's Theatre 7-9 when the prince de l'art diabolique, Herrmann, introduced his weird necromancy. He was faultlessly supported by Madame Herrmann in this scene. Max Meyer of Omaha, well known to all managers of leading attractions, accompanies the Herrmanns to California, as their guest, in their superb car.

Sedley Brown gave us rare delight at Boyd's Theatre 10-12, first in his beautiful curtain-raiser, The Lost Sheep, followed by a most refreshing and finished farcical comedy, The Colonel's Wives. Mr. Brown has a most acceptable co., chief mention to be made of Anna Parker, Adelia Barker, Adele Nott and Hugo Hicks. J. K. Emmett 24; W. H. Crane 25, 26; Emile Bancker 28-30.

NEW ORLEANS.

In his opening play at the Grand Opera House, the young tragedian, Creston Clarke, showed the artist that he is reputed to be. As Bertuccio in The Fool's Revenge he rightly interpreted the idea of the writer of the play. Creston Clarke does not follow the beaten paths in his depiction of the parts he fills, but strikes out boldly in his interpretation of them, adding much interest to his performances. His audience was highly pleased with his efforts, as well as those supporting him. As the Fool's Daughter, Adelaide Prince gave much satisfaction. Monday night Hamlet was played, and while the audience was not a very large one, those who attended felt themselves fortunate in witnessing the magnificent acting of Clarke.

Frederick Warde and Sol. Smith Russell are also here this week, and pleasing their audiences.

Stuart Robson, A Ride for Life, and Julia Marlowe, Taber and Robert Taber 17. PETER STIFFL.

SAN ANTONIO.

At the Grand Opera House the American Extravaganza co. played Sinbad to good houses 8-10.

Berte Coote opened 11 in The New Boy to good business and scored a success here.

Thomas Keene comes to the Grand 15, 16, and Alvin Joslin 17. W. L. SIMPSON.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Robert B. Mantell opened 11 in The Husband to a very large audience. Mr. Mantell was warmly welcomed, and showed his appreciation by replying in a few appropriate words. Edyth Chapman, Marie Edith Rice, Erroll Dunbar, and E. A. Ebeale gave excellent support. Rory of the Hill 18-23.——PRINCESS THEATRE (Frank Connelly, manager): Ada Rehan and her talented co. presented The Last Word to a rather small audience 11. This is to be regretted, as the co. is a brilliant one and deserving of liberal patronage. Miss Rehan in the role of the Baroness made a very strong impression, and was enthusiastically acknowledged to be an actress of rare ability. James Lewis as Alexander Aidly was notably clever, and Percy Haswell as Winey was delightful. Robert Hilliard in Lost—24 Hours 21, 23.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): John Griffith opened 11 in Faust to a bumper house. Nadine Winston as Marguerite was acceptable. A change of bill will be made on Saturday evening, when The Bells, with Mr. Griffiths as Matthias, will be given. Jack Harkaway 18-23.——MOSSEY MUSIC HALL (J. E. Luckling, manager): A grand concert will be given 14. The artists engaged include Madame Lillian Blauvelt, Madame Isidore Klein, H. M. Field, and Dr. Carl E. Dufft, Nellie Gauthony.——CRYSTAL THEATRE (S. S. Young, manager): In Curio Hall the Zarros do a decapitation act, Belle Morrison reads minds, and Frank Cotton and his trained donkeys amuse. In the theatre are to be seen Terry and Elmer, the Nawns, Foster, Valesca, and Mlle Pampee to big business.——ITEM: Edward Krauser, of the Robert B. Mantell co., while playing an engagement in Hamilton was relieved of his pocketbook containing $28. Mr. Krauser has neither seen nor heard anything of the missing wallet as yet.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Trilby 7 to crowded house. The co. compared very favorably with the original, and gave a first-class performance. Theodore Roberts made a hit as Svengali, and Mabel Amber gave a good interpretation of the role of Trilby. The balance of the co. was well cast throughout. Lizzie Annandale, who plays Madame Vinard, sang "Ben Bolt" in the concert scene very acceptably.——NEW GRAND OPERA HOUSE (H. G. Hunt, manager): Joseph Callahan in Faust 9 to very good business in the face of a heavy rainstorm. Mr. Callahan made a capital Mephisto and was well received. Beatrice Ingram was a charming Marguerite. Mr. Callahan, Miss Ingram, and Edwin Boring (Faust) received several recalls. The support was good, and the production well mounted. Special attention has been given to the incidental music, which was rendered by a double quartette.——ITEM: Mr. Callahan appeared before the curtain.

CORRESPONDENCE.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Joe Ott 4; fair business. Sousa's Band 6 to crowded house. Frederick Warde in The Mountebank, Lyon's Mouth, and Runnymede 7, 8 and matinee: Fair audiences greeted this painstaking and talented actor, and curtain calls and unstinted applause was the order of the day during his engagement. Sol Smith Russell in An Everyday Man 9 pleased a large audience.——PRINCESS THEATRE (Fred. Hooker, manager): Craig-Grahame-Howe Stock co. in repertoire 4-8; average business predominated. This co. closes its engagement, and will be followed 12 by the Lindon Dramatic co. for week, when Monte Cristo and Ingomar will be presented.

NEW DECATUR.—ECHOL'S OPERA HOUSE (J. C. Gordon, manager): J. K. Emmet in Fritz in a Mad House 6; fair house. Emmet's singing and Baby Sinnot captured the audience. Billy Van's Minstrels 7; small house. This is one of the best minstrel cos. that has ever been here, and is deserving of good patronage. Moreska Concert co. 11, under the auspices of the Ladies' Benevolent Society, to a small but very appreciative audience. Gustave Frohman's co., with William Morris in the lead, will present The Lost Paradise 13.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): Robert J. Burdett lectured 9; small house, owing to bad weather; lecture very good. Grau's Opera co. played 12; performances very good; audiences well pleased.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Sousa's Band 7, matinee, to full house. Digby Bell 20 in Nancy Lee; Creston Clarke in Hamlet 22.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark since Oct. 31.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): No show until 16, when The Silver Lining will appear.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, Billy Van's Minstrels 6; fair performance; top-heavy house. J. K. Emmet 7; performance and business good. William Morris in The Lost Paradise 12; Moreska Opera 13; Trilby 16; Amy Lee and Frank Doane in Miss Harum Scarum 22.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben. S. Thiess, manager): J. K. Emmet in Fritz in a Mad House 5; good business. The White Squadron 7; fair business. Sousa's Band, matinee and night 8 to packed houses and highly-pleased audiences. Lost Paradise 11; Trilby 12; Grau's Opera co. 13-16.——ITEM: Frank Dodge, in advance of Lost Paradise, Fred. Hodson, in advance of Trilby, and Rip Beasley, of the L. and N. R. R., were dined by Manager B. Thiess on Monday last.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): The Craig-Graham Stock co. presented repertoire of plays to well-pleased audiences 11-14; the best all-round co. that has visited our city for several seasons. Georgia Minstrels 21; Preston Clark 23.——ITEM: W. A. Rusco, advance agent for Georgia Minstrels, was greeted by his many friends here to-day.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Al. G. Field's Minstrels 4 played to S. R. O. Receipts, $500. The programme was one of sparkling originality. Louis James in Othello 7; an excellent house; refined and select audience; satisfaction great. Mr. James presents a fairly good Othello. The Iago of Guy Lindsley was a finished interpretation of the part. The rest of the cast fairly good, with Alma Kruger's Desdemona above the average.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Royal Hawaiian National Band 4; a most pleasing entertainment to a small audience. Trilby 5; good performance to fair-sized house. Field's Minstrels 7 played to a large house.——ITEMS: Professor Libornio, leader of the Hawaiian Band, was presented 1 with a handsome gold medal by the directors of the Dallas Texas Exposition. Signor A. Liberati, the celebrated cornetist, joined the band in this city.—The mule used in the closing act of Field's Minstrels was stolen at Pine Bluff, Ark. The thief was captured and mule recovered.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Trilby, Palmer's co., 7; good house; performance fair. Fritz in a Madhouse, by J. K. Emmett, 11; very good house; best pleased audience of the season.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Louis James 8, 9; big business. Land of the Midnight Sun 11, 12; big house opening night. J. K. Emmett 11-13. Tavary Opera co 15, 16.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Canary and Lederer's Passing Show drew well 3-9. Joe Cawthorne in A Fool for Luck 11, 12; Bostonians 13-16, with largest advance sale in the history of the house.——BURBANK THEATRE (Fred. A. Cooper, manager): Nancy and Co., as rendered by the Frawley co., filled the house week ending 10. Moths 11.——ITEM: Manager Martineau, of The Passing Show co., is paying us his first visit, and reports a most prosperous season so far.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week commencing 4. Messrs. Bragg and Muller commenced a Winter evening course 8 with the Artiste Trio—Agnes Bowen, whistler; Julia Poelps, harpist; and Cornelia May, reader. An entertainment will be given every month by different artists. Caroline Miskel Hoyt and co. 11, 12 in A Contented Woman; The Passing Show 14, 15, with matinee 16; The Bostonians two nights 22.——OAKLAND THEATRE (J. J. Collins, manager): The Coast Guard 4-9; good business. Waldron and McGregor made hits and shared honors with Miss Nannery. Next week Our Regiment, with Mortimer Snow in the cast.——ITEM: Louis Imhaus is no longer connected with this house. Mr. Halsted takes his place in the box-office.

STOCKTON.—Both theatres dark week 4.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): A Passing Show 4; large house at advanced prices. Bostonians 18.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark week ending 7.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Schilling's Minstrels 3; good show to good house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Shilling's Minstrels 7; S. R. O.; performance good. Pauline Hall 13.

LEADVILLE.—WESTON OPERA HOUSE (A. S Weston, manager): Schilling's Minstrels 5; good business. LYCEUM THEATRE (S. S. Simpson, manager): Simpson's Stock co. in The Paymaster to fair business.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): De Wolf Hopper's co. 4 presented Wang to the largest and best pleased audience of the season.—The advance sale for Wang was larger than for any show ever billed to the Grand.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): John De Witt Miller 13; Fast Mail 14; The Tornado 28; The Ariel Ladies' Sextette 29.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): John Kernell, the irresistable Celtic comedian in a new play, An Irish Alderman, 7, was as funny as ever. James O'Neill 8, 9 and matinee in repertoire to large and delighted audiences. The Fatted Calf 11 proved to be a most delightful musical comedy and was deserving of the frequent applause and attention it received. George Richards, Annie Ward Tiffany, and Brown, the whistler, are featured and are surrounded by a capable co. The Hustler 12 drew a large audience which it kept in good humor. The Black Crook with its enduring popularity drew the usual top-heavy house and deep front rows 13. McCarthy's Mishaps 15; Hi Henry's Minstrels 18.——ITEMS: C. E. Locke, the well-known opera manager, Scott Marble, the Chicago playwright, and Jean Jacques, the genial Waterbury manager, were visitors the past week.—John D. Leffingwell, formerly dramatic editor of the *Telegram*, has returned from abroad and is now business manager of the Otis Skinner co.—Assistant-treasurer Campbell, of Proctor's, is happy over the arrival of a twelve-pound heir.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): E. E. Rice's well-known spectacle 1492 did a very large business 8, 9. Several changes have been made in the co. since last seen here in order to give some new people who are rehearsing Excelsior, Jr. a chance to lessen expenses. However, the engagement was highly satisfactory to all concerned. The same co., with the addition of Fay Templeton, opened in the new extravaganza, Excelsior, Jr., 11 for five nights and two matinees. The co. and scenery were all that could be desired but the piece is very bad in places. All the principals were recalled time and again in their solo work, and the music was catchy throughout, but the dialogue fell flat for the most part. Modjeska 16; Hi Henry's Minstrels 19.——GRAND OPERA HOUSE (G. B Bunnell, manager): Andy Hughes' Novelty co. 7-9 did a large business although the quality of the performances were not as good as we were led to expect. The White Crook, a burlesque show, had a good opening 11; performance fair. Rose Hill co. 14-16; Silver King 18-20.——ITEM: A large party of New York newspaper men and managers were in attendance at the first performance of Excelsior, Jr., among whom were Oscar Hammerstein, Ted D. Marks, and E. R. Reynolds, of the Long Island Railroad.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Hi Henry's Minstrels gave a fairly good performance to a large audience 6. The Cotton King, with its elaborate mounting and good co., did a fine business 11. Modjeska in Camille 15. Mr. and Mrs. Sydney Drew in A Bachelor's Baby 6. Alexander Salvini in Three Guardsmen 22 and Bryton's Forgiven 28.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Katherine Germaine, with an excellent co. and well trained chorus, presented The Fencing Master to a large and well-pleased audience 8. Melba Bergen, an amateur of Meriden, Conn., joined the co. taking the part of Filippa. She has a fine well cultivated voice and will be well received. James O'Neill, with a good co. in Virginius 11; fair business.——THE MCDONOUGH (J. C. Southmayd, manager): This old and well-known house after being refitted was opened as a popular-price house 13, 14 by Kalbfield's Orpheum Star co. to large audiences. Manager Southmayd has made many bookings through his advertisement in THE MIRROR but has a few open dates left. Josephine Loane 18-20.——ITEM: Katherine Germaine made a visit to the place of her girlhood days to a village near by during her stay here, meeting her father, who is one of the prominent residents of the place, as well as a number of her early youth playmates.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): A Trip to Chinatown by a co. of which Burt Haverly was the sole redeeming feature 6; large audience. F. C. Whitney's The Fencing Master 7 to a full house. It surpasses vocally any former production here and was appreciatively received. House dark 9-12. Pinafore 13, 14 by a local semi-professional cast under direction of C. E. MacComber, of Boston, to big houses. This is the same organization who gave Priscilla last month. The co. is strong far beyond the average local affairs. Rice's 1492, 18; Mr. and Mrs. Sidney Drew in A Bachelor's Baby 23; Thatcher and Johnson's Twentieth Century Minstrels 25; Minnie Maddern Fiske 26, 27; Oliver Doud Byron and Kate Byron 28; The Princess Bonnie 29; Alexander Salvini in Ruy Blas 30.——THE AUDITORIUM (Parsons and Jennings, managers): Dan McCarty gave a three-play repertoire 7-9 to a good audience. A most clever attraction was Niobe 11, 12 by Minerva Dorr and a most capable co. Fay Foster Burlesque had a zero temperature 13 and the house wasn't quite full. The Black Crook by a good cast 14-16; Ullie Akerstrom 18-20; Murphy and Mack in Finnigan's Ball 21-23; Noss Jollity co. 25; London Bells 28.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Oliver Doud Byron and Kate Byron in The Ups and Downs of Life crowded the house with a delighted audience 9. The comedy work of Kate Byron as Jane Judkins and Fred. Warren as Lord Alfonso Smith created much merriment. Hi Henry's Minstrels 11 attracted a large and well-pleased audience. The production of The Fencing Master 12 was given an enthusiastic reception by a very large audience. Katherine Germaine as Francesca won much merited applause and was well supported by a good co. Barney Ferguson 13 and his co. in McCarthy's Mishaps as usual attracted a large-sized audience. New business has been introduced making it better than ever. Fay Foster Burlesque co. 14; Sawtelle Comedy co. 18-23.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Oliver Byron in The Ups and Down of Life 8 pleased a fair-sized audience. Robinson Opera co. commenced a week's engagement 11 in repertoire to S. R. O. People were turned away in large numbers. Mascotte was the attraction the first night. The principals were good and the chorus well drilled and the outlook for the week good. Popular prices prevail. Black Crook 19; Salvini 21.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Ullie Akerstrom 5; good-sized house. Black Crook 9 played to over $400 house. Hi Henry Minstrels 12 played to a still larger house turning hundreds away. Fay Foster co. 15.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Black Crook to a large house 7. Tomlinson's Comedy co. 11-17.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Parada filled the house every night week of 4 with big matinee 9. Fencing Master 11 and Cotton King 12 both played to immense houses. Ullie Akerstrom 14-17; 1492, 19; Silver King 22.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendhiser, managers): Ullie Akerstrom 11, 12; fair business. Barney Ferguson in McCarthy's Mishaps underlined.——OPERA HOUSE (J. H. Freeze, manager): Tony Farrell in Garry Owen 8 to a well pleased audience. Black Crook 11 to a full house; performance poor.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Oliver Byron with an excellent co. presented the comedy-drama The Ups and Downs of Life 11 to a light business, but they well deserved a packed house. He was well supported by Kate Byron and more particularly by Gertrude Magill. Hi Henry's Minstrels 13 to the capacity of the house; audience satisfied.——ITEMS: Frank McNish joined the co. here and was well received.—Fay Foster Burlesque co. 16.—Glass Blowers 18-21.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Marie Hubert 8 in The Witch; good house; performance fair. Oliver Byron 12; poor house; performance good. Niobe 13; good house and performance. Crolius Sisters 18-23.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Hi Henry's Minstrels 10 to a big house and gave excellent satisfaction. Black Crook to rather poor house 12. The Fencing Master 14 to big house despite rain and gave an excellent entertainment. Alexander Salvini 20.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Mr and Mrs. Oliver Byron Oct. 20 in The Ups and Downs of Life; good entertainment; very poor house. Rice's 1492, 30.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Raylis, manager): Wang 11; S. R. O. house. The Milk White Flag 13; good business. Lewis Morrison 18; For Fair Virginia 19; Kellar 20; Augustus Neuville 21-23.——BIJOU THEATRE (Charles V. Miller, manager): Birds of a Feather appeared 11-13; large audiences. The Derby Mascot 14-16; The Man About Town 18-20; The Gold King 21-23; Paul D. Aiken 25-27.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Katie Putnam 8 in The Old Lime Kiln drew a fair audience, who were generous in applauding both the work of Miss Putnam and Herbert Cawthorn. A Ride for Life gave a splendid performance 11 to a large house. The mechanical effects were unusually good. Sells Brothers' Circus gave two performances 11 to good business.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Frederick Warde in The Mountebank 6; crowded house. Billy Van's Minstrels 11 (engagement cancelled); Walter Fessler's A Ride for Life 14.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): A Ride for Life 7; every one pleased. Jules Grau's Opera co. 11 to a large and delighted audience.

ALBANY.—GRAND OPERA HOUSE (Winberg and Rosenthal, managers): Dark week 4.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, Jr., manager): The ever charming and petillante Katie Putnam, ably assisted by Herbert Cawthorn and a well-balanced co., gave a fine representation of the Old Lime Kiln 5 to small but highly pleased house. A Ride for Life, booked for 9, did not materialize. Butterfly Coterie 10, 19; Signor Blitz 29.

ROME.—NEVINS' OPERA HOUSE (James R. Nevin, manager): Kimbrell's Opera co. 13; Breezy Time 20; Creston Clark 25.

COLUMBUS.—SPRINGER OPERA HOUSE (C. S. Springer, manager): Billy Van's Minstrels Oct. 29 to a fair audience. Katie Putnam 30 played matinee and night to good business. Baldwin and Melvin finished a successful week's engagement ending 9. Stuart Robson 15.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Stuart Robson 13 in The Rivals; excellently rendered to largest house of the season. Sells' Circus 18; Digby Bell 19.

SAVANNAH.—THEATRE (J. C. Shaw, manager): J. C. Shaw, manager): Creston Clarke 7, 8, supported by Adelaide Prince, in Hamlet and Richelieu, two finished and artistic performances to light houses. Circus as a counter attraction. Katie Putnam 9, assisted by Herbert Cawthorn in The Old Lime Kiln to fair business. A play that should be a success. Well acted and staged. Stuart Robson 11-12 in The Government Acceptance and The Rivals to good business at advanced prices. Co. good. John L. Wooderson as N. Tecumseh Sheridan shared the liberal applause with the star. To J. L. Wooderson much credit is due the manner of staging for the Robson co.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (J. A Pinney, manager): Fast Mail Oct. 31 gave satisfaction to a crowded house. Pauline Hall 8; Charlotte Tittell 11; Tornado 14; Darkest America 15.

POCATELLO.—OPERA HOUSE (M. O'Malley, manager): Charlotte Tittell to poor houses 6, 7; performance fair. Mahara's Minstrels 12; Carter's Tornado 15.

WALLACE.—OPERA HOUSE (R. Dixon, manager): Eunice Goodrich played to good houses 7-9. Geraldine Stockdale co. 20.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Barhydt and Co., managers): The Wife 1; fair business. On the Bowery 4; good business; top-heavy house. Herrmann 6, to crowded houses. Hoyt's A Trip to Chinatown 6, good business. Robert Downing Helena 7 to small but appreciative audience. The play was magnificently put on. A. Y. Pearson stock co. for an entire week.——ITEM: Our new house, the Auditorium, is receiving the finishing touches from the frescoers, and under the management of Lem. H. Wiley will open with Field and Hanson's Drawing Cards 25-28; matinees 26-28; to be followed by Alabama 29, 30.

LINCOLN.—BROADWAY THEATRE (John J. Cossitt, manager): This handsome new house, seating 1,000, will be opened by Louis James 27. Alabama 28. Morrison's Faust Dec. 4; Al. G. Field's Minstrels 8.——GILLETT'S OPERA HOUSE (Eugene Shea, manager): Salter and Martin's Uncle Tom's Cabin co. 8 to a packed house; co. only fair.

PANA.—GRAND OPERA HOUSE (Lou Roley, manager): The White Squadron 6, to good business. The Police Patrol 7, to fair business. Uncle Tom's Cabin 12, and Limited Mail 16.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Clement Bainbridge's co. in Augustus Thomas' Southern character sketch, Alabama 7. A fair-sized audience witnessed a finished performance.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): Howard and Osborne Minstrels 8 did not give the best of satisfaction. Finnigan's Ball 9, to S. R. O.

CLINTON.—RENNICK OPERA HOUSE (W. B. Cundiff, manager): Salter and Martin's U. T. C. 7; fair business.——NEW OPERA HOUSE (John B. Arthurs, manager): A. Y. Pearson's Land of the Midnight Sun and The Police Patrol pleased large audiences 8, 9. H. O. Hoffman lectures 10.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer; manager): Marie Wellesley's Players in repertoire at popular prices 10-16 to good business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Alabama 5; fair business. Herrmann 6; big business. Robert Downing 8; poor business. A Texas Steer 9, and Si Plunkard 11, to large houses; Tompkins' Black Crook 15; Old Homestead 16; Devil's Auction 21; Reveries of a Bachelor (local) 22, 23.

ALTON.—TEMPLE THEATRE (William M. Sauvage, manager): Gordon-Gibney co. in repertoire Oct. 30-2 to fair business. Gladys Wallis in The Cricket came 10 and drew a good house. Professor Flint and his daughter in their exhibition of hypnotism week of 11-16; business fair. Al. G Field's Minstrels will be here 17. The Devil's Auction comes 18. Eddie Foy in Off the Earth appears 23. Delmonico's at Six 24; Hoss and Hoss 30; Hyde's Comedians Dec. 1.——ITEM: The Gladys Wallis co. received several excellent accessions while here. Minerva Lee, of Richmond, Va., joined the co., and will take the part of Madelon in The Cricket, made vacant by the resignation of Florence Wickes. Miss Horton also joined the co., and takes the part of Old Fadette. John W. Dunne, proprietor of the co., also reached here, and will hereafter during this season remain with the co.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Robert Downing and his charming wife, Eugenie Blair, in his new play, Helena, to a fair house 5. The Defaulter 9; small house. Charles A. Gardner presented The Prize Winner 11, and pleased an appreciative audience. Frank Vernum and Ted Barlowe, of Barnum's Circus Band, returned to the city 11.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Gordon-Gibney co. 4-9; average business light. Tim Murphy in A Texas Steer 10; S. R. O. Audience highly pleased. Tramps of New York 14; Prodigal Father 24.

ENGLEWOOD.—MARLOWE THEATRE (B. T. Timmerman, manager): Dark 10-16.——NEW LINDEN THEATRE (Dick Ferris, manager): The Ferris Comedians are still holding the boards. Instead of Mistaken Identity they played Over the Garden Wall to well-pleased house. They will present Greased Lightning 17, 18; The Chorus Girl 19, 20; Fun in an Engine House 21, 22.

PARIS.—SHOOFF'S NEW OPERA HOUSE (L. A. G. Shoof, manager): Punch Robertson co. in repertoire 11-16. Packed houses and the finest performances ever seen here by a repertoire co., and equal to most of the high-priced ones. Punch is a hustler, an actor, and a gentleman, and has captured our city, being the first repertoire co. that ever commanded recognition. Elmer Vance's Limited Mail 21; prospects good for a full house. Al. G. Field's Darkest America 27; Denman Thompson's Old Homestead 29; Spider and Fly Dec. 3; Alabama 6.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Alabama was presented, matinee and night 10, to fair business. The presenting co. is exceptionally well-balanced, and give a very finished performance. If Manager McCasland would only book more cos. and plays of this standard I do not think that he would have cause to regret his action. The Limited Mail 14; Field's and Hanson's Drawing Cards 17; A Sailor's Lass 21; The Old Homestead 24; Al. G. Field's Minstrels Dec. 1; Hoss and Hoss 8.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Salter and Martin's Uncle Tom's Cabin co. pleased a good house 8. Murray and Mack in Flanagan's Ball 19; Denman Thompson's Old Homestead co. 27; Alabama 3; Walker Whiteside 8; Grimes' Cellar Door 12.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): On the Bowery 6; fair house; performance satisfactory. Sandow 9, pleased a good-sized audience. Support fair. Wilson Theatre co. 14-15.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Jolly Old Chums 6; light house; Alabama 8, gave splendid satisfaction to a fair-sized audience. Salter and Martin's U. T. C. co. played to medium business 11. W. H. Crane 20; A Texas Steer 21; Field's Minstrels 23.

AURORA.—COLUMBIA OPERA HOUSE: Finnigan's Ball 11-13, to good business. Primrose and West's Minstrels 18-23.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Chicago Rivals 6; good house; performance fair. Laila by home talent 14.

PONTIAC.—FOLKS'S OPERA HOUSE (R. Folks, manager): Dark week 3-10. Abbie Carrington 18; Side Tracked Dec. 2.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Thompson, managers): Johnson and Lundin, strong men 5, under auspices of Light Guard Band.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh Hall, manager): Si Plunkard 5; S. R. O.; performance good. Elmer C. Vance's Limited Mail 15; Louisiana, home talent 21.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): House dark 10. Limited Mail 13. Al. G. Field's (white) Minstrels 16; Charles Vale's Newest Devil's Auction 17.

PEKIN.—TURNER OPERA HOUSE (Phil. Becker, man-

ager): J. C. Lewis in Si Plunkard 9; large audience; co. good.

MT. STERLING.—Grand Opera House (J. M. Murphy, manager): House dark 3-9. Daisy Claxton Specialty co. 23; Brown and Reynolds co. 25-27.

OTTAWA.—Sherwood's Opera House (F. A. Sherwood; manager): Alabama 6; large audience; co. one of the best that have visited us this season. The Defaulter 19.

ELGIN.—Du Bois Opera House (Fred W. Jencks, manager): Charles A. Gardner in The Prize Winner 12, to a good house; performance first-class. Anna Hardiman 20.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): J. H. Dobbins' dog and pony show pleased small houses 6, 8. The show is a very entertaining one, and deserving of better patronage. The Clara Schumann Ladies' Orchestra gave the most delightful musical entertainment ever witnessed in this city 8-10. Hal Reid's new play, Human Hearts, was given here for the first time to a large and representative audience 11. The play is splendidly mounted and well acted; the appointments and accessories are in perfect keeping with the plot. The play and co. were well received and gave entire satisfaction. Bertha Belle Westbrook made a most favorable impression as Jeanette Logan, the cold, calculating adventuress, and gave an intelligent and praiseworthy impersonation of that character. She looks and acts the part in a manner that indicates careful training, and, in fact, appears to best advantage in those scenes which require the greatest force and power in depicting the varied emotions of the character portrayed. Hal Reid, who was to appear in the role of Tom Logan, was unable to do so, and the part was ably taken by James Armstrong, who made a perfect hero and favorite with the audience. He also assumed the role of Governor Markham, but so cleverly did he double the parts that but few people were aware of the dual role. Mrs. William Robyns made a kind and motherly Mrs. Logan. M. G. Harton as Fred. Arundale, and William H. Smedley as Mose Jones received instant recognition and did some good work. William Robyns gave the best impersonation of the tramp ever seen here, and as Jem Mason, the gentleman in rags, scored a distinct hit. The entire co. contributed good support, and taken as a whole the performance was the best one of the season. Billy Van's Minstrels 13; Frohman's Lost Paradise 23.——Items: R. V. Brosser, of Beach and Bower's Minstrels, spent Sunday here and reports business good.—Hal Reid witnessed the performance of his Human Hearts from a box and seems well pleased with each member of the co. Mr. Reid is suffering from a boil on his chin, which not only gives him severe pain, but almost prevents his speaking clearly. In a few days he expects to take his regular place in the co. John Vogel, agent of Billy Van's Minstrels, was in the city last week accompanied by his charming wife.—Danny Mann writes me that he will head a co. of his own, playing the title-role, Mrs. Finnigan. The co. open their season at Port Huron, Mich., 11. Danny has a large circle of friends here who wish him success.

PORTLAND.—Auditorium (A. D. Miller, manager): Gilbert Opera co. 7 to a fair and appreciative audience. Si Perkins 11; Special Delivery 15.

MUNCIE.—Wyson's Grand Opera House (H. R. Wyson, manager): Dark 3-9.

GOSHEN.—The Irwin (Frank Irwin, manager): Old Tennessee 8; fair business; entertainment satisfactory. Robert Nourse, of Washington, D. C., lectured on "Dr. Jekyl and Mr. Hyde"; S. R. O.; audience highly entertained. Charles A. Gardner in The Prize Winner 14.

FRANKFORT.—Columbia Theatre (Anghe and Bennefield, managers): Dark 6-12; Devil's Auction 14, large advance sale. The Defaulter 21; The White Slave 23.

ELWOOD.—Opera House (W. P. Van Arsdale, manager): Gilbert Opera co. presented Mascotte to a fair and very well pleased audience 9. The comedy work of Hal Stephens as Prince Leorenzo is well worthy of special mention.

CONNERSVILLE.—Andre Theatre (D. W. Andre, manager): Ezra Kendall's A Pair of Kids 6; good business; fair performance. Al. G. Field's Darkest America 14; Clara Schumann's Ladies' Orchestra 15.

PRINCETON.—Opera House (T. R. Corn, manager): The Clara Schumann Ladies' Orchestra delighted a good audience 20. Flag of Truce 4 canceled; The Stowaway 11; Salter and Martino 21; Darkest America 23.——Items: The L. E. and St. L. R.R. shops are now running full time, nine hours a day, and employing about 300 men. This makes prospects for a good season here.

FORT WAYNE.——Masonic Temple (Stouder and Smith, managers): Minnie Maddern Fiske, after an absence of seven or eight years, presented The Queen of Liars to a good house 4. The Cotton King to good business 7. William Gillette with an excellent co. in Too Much Johnson 9. Too Much Johnson scored a decided hit; a good audience saw the performance, which was the best of its kind seen here for some time. Special Delivery 13; Gladys Wallis 15; Sam Jack 21; Hoss and Hoss 22; Bancroft 23; The Limited Mail 28; Trilby 29, 30.

ROCKVILLE.—Opera House (D. Strouse and W. White, managers): The Stowaway 6; fair business; poor performance. Dr. Johns, lecture, 18; Flanigan's Wedding 26.——Carlisle Hall (D. Carlisle, manager): Miss Moulton's Physical Culture 6; indefinite.

KENDALLVILLE.—Spencer Opera House (A. M. Boyer, manager): J. E. Toole 6; fair house. A Money Order Dec. 6.

EVANSVILLE.—Grand (King Cobbs, manager): W. H. Crane in His Wife's Father played to S. R. O. 7; his welcome was indeed flattering, and the house never looked prettier. Devil's Auction 9 drew a splendid house, followed by Walker Whiteside in Richard III. to fair house 11, caused no doubt by counter attractions and being sandwiched in between Crane and Sousa, who always draw full houses. Sousa's Band 12.—People's (T. J. Graves, manager): A Railroad Ticket drew a good house 10. The Manhattan Opera co 11, 12 in Yetiva to splendid houses. The Stowaway 14; The Prodigal Father 17.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): Walker Whiteside in Hamlet 7 to small business. W. H. Crane in His Wife's Father had a large and enthusiastic audience 9. Gladys Wallis was well received 11 in Panchon. Black Crook 14; Charley's Aunt 16.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): William Gillette in Too Much Johnson 7; packed house. Dark this week.——Goods Opera House (J. B. Toms, manager): Shamrock 12; good house.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Old Tennessee 9; fair performance to small business. Charles Gardner 15. On account of a number of cancellations there is considerable open time at the Opera House in December.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): Jolly Old Chums 8; good house. Alabama 13; fair business. The Prodigal Father 16.

MONTPELIER.—Grand Opera House (C. M. Murphy, manager): Old Tennessee to largest house of the season; S. R. O. sign was displayed when doors were opened; splendid performance.

WASHINGTON.—Opera House (Horrall Brothers, managers): The Stowaway to a fair house 9. Alabama 11; fair-sized, fashionable audience. Human Hearts 13; Al. G. Field's Darkest America 21; Charles A. Gardner 23.

TERRE HAUTE.—Naylor's Opera House (James B. Dickson, manager). William Hoey in The Globe Trotter amused a fair audience 6. William H. Crane presented His Wife's Father to a large house 8. Devil's Auction 13; packed house.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): Si Perkins 12; good business; audience well pleased with the performance. Albini 17-22; Jane Coombs Dec. 2; Side Tracked 7.

NEW CASTLE.—Alcazar (J. F. Thompson, manager). Gilbert Opera co. 5 presented La Mascotte Up-to-Date in a pleasing manner to a large audience. Horace L. Nixon, lecture course, 13; Billy Van's Minstrels 19; Charles A. Gardner in A Prize Winner 21; O'Hooligan's Masquerade 26; Jane Coombs in Bleak House 28.

RICHMOND.—The Bradley (Frank McGibeny, manager): The Kimball Opera Comique co. with Corinne opened this house 6 in Hendrick Hudson, Jr., to good business. William Barry in The Rising Generation 7; good business. Jolly Old Chums 11; The Prodigal Father 12; both to fair business. The Bloomer Girl 18; Special Delivery 22; Friends 23; Money Order 27.—Phillips' Opera House (J. H. Dobson, manager): House dark 4-12; Camille D'Arville in The Magic Kiss 13.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Walker Whiteside in Merchant of Venice 8; large and fashionable audience. This is Walker Whiteside's home and he was warmly received. Gladys Wallis, supported by Frederick Spaulding and an excellent co., in The Cricket 12 to a fair-sized and delighted audience. Her rendering of the title-role was admirable throughout. Alabama 15; Goodfriend and Lewis co. 16; Wall's Ideals 18-23; Great Brooklyn Handicap 30.

SEYMOUR.—Opera House (F. O. Cox, manager): Cecil Spooner 7-9 in the Buckeye, The Circus Girl, and Inez; very poor business; deserved better patronage, as the co. is certainly one of the cleverest that have played here since the opening of this new playhouse. The kaleidoscope dance as given by Miss Cecil is the best in that line ever given here. She responded very pliantly to three and four encores. Human Hearts 12; large house, and one of the most satisfactory performances ever given here. Al. G. Field's Minstrels 20.——Items: F. X. Johnson, manager of the Opera House at Bedford, was here 2.—Ben Potter was here 9 en route to Milan, where his show goes into Winter quarters.

GREENCASTLE.—Hannaman's Opera House (G. E. Blake, manager): Alabama 12; crowded house; performance excellent. The White Slave 25.——Item: Dwight Allen, of the Alabama co., spent 12 at his home here.

ELKHART.—Bucklin Opera House (D. Carpenter, manager): J. E. Toole and his co. in Killarney and the Rhine 7; business fair; performance good. Delmonico's at Six; first-rate performance to a good house. Bonnie Scotland 16; Trilby 20; Brooklyn Handicap 29.

LAPORTE.—Hall's Opera House (W. C. Miller, manager): Charles A. Gardner in The Prize Winner pleased a good-sized audience 13. The Tyrolean Quartette caught the audience with its fine selections. Killarney and the Rhine 25.

MIDDLETOWN.—Elliott Opera House (James Van Matre, manager): Opened 6 by Gilbert Comic Opera co. in Mascotte to S. R. O. Pair of Kids followed second night to S. R. O. Jane Coombs 29.

IOWA.

DES MOINES.—Foster's Opera House (William Foster, manager): The Defaulter 4, 5; light business; fair performance. Charles A. Gardner in The Prize Winner 6; good business; excellent performance. Mr. Gardner was assisted by our local Turn Verein, and their gymnastic exhibition won much applause. The Trocadero Vaudevilles 7; excellent performance; large business. Primrose and West's Minstrels 13; A Texas Steer 16; Robert Downing 20, 21; Emily Bancher 23; Ward and Vokes 25.——Grand Opera House (William Foster, manager): Anna Eva Fay 4-9; excellent business. Miss Fay gave a special performance Sunday evening, 10, for the benefit of the Home for the Friendless Children. Manager Foster kindly donated the use of the Grand Opera House, and the entertainment was well patronized. Side-Tracked 11, 12; A Cracker Jack 15, 16; Maloney's Wedding 28, 29.

COUNCIL BLUFFS.—The New Donahy (Elliott Alton, manager): The Salisbury Orchestra 8 to fair house. Maloney's Wedding 10 to small house. Holden Comedy co. one week, beginning 11.

MISSOURI VALLEY.—New Theatre (W. M. Harmon, manager): Davis' U. T. C. 1; poor business. Uncle Josh Spruceby; good; receipts, $424.75. Maloney's Wedding 9; Salisbury Orchestra 15.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): Maloney's Wedding 6 to a small house. Morrison's Faust co. 8 to good business; performance excellent. Pay Train 12 canceled.

ANAMOSA.—Grand Opera House (C. R. Howard, manager): House dark 4-9. John J. Ingalls in a lecture 12. Side Tracked 22; Morrison's Faust 30.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Stapleton's The Wife co. played to $600 5 and gave best of satisfaction. Charles A. Gardner 7 to a large and pleased audience. Cracker Jack co. 8 to fair house.

DECORAH.—Grand Opera House (C. J. Weiser and B. B. Morse, managers): The Pay Train will be here 22.——Items: Charles A. Gardner played The Prize Winner here 8 to a good house and was well received.——Items: The managers of the house enjoyed the very pleasant visit of Manager Arthur, of the co., who is one of the most pleasant managers on the road.—President Bear, of the Grand, is in Chicago this week.

DUBUQUE.—Grand Opera House (William T. Roehl, lessee and manager): The John Stapleton co., a comb. of real artists, presented The Wife to a large and very appreciative audience 6. Charles A. Gardner in his new play, The Prize Winner, packed the house with an enthusiastic and well-pleased audience 9. As usual his songs and those of his Tyrolean singers were rapturously received, and were called again and again.

SIOUX CITY.—Peavey Grand (A. B. Beall, manager): Ward and Vokes in A Run on the Bank 7 to a large house. Lottie Moore and Joshua Page are deserving of special mention. Morrison's Faust 9 drew a packed house.

BOONE.—Phipps Opera House (J. J. Kirby, manager): Charles A. Gardner played to a delighted audience 4. A Cracker Jack 14; Jule Walters in Side-Tracked 15; Andrews Opera co. 18; The Dazzler 21; J. K. Emmet 27.

KEOKUK.—Opera House (D. L. Hughes, manager): The Dazzler 6; good house. A Texas Steer 8; big business. Temple Quartette 12, benefit Y. M. C. A.; big house.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): The Dazzler to fair business 8. Hoyt's A Texas Steer to good business 12. Primrose and West's Minstrels 14.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): The Dazzler 9; small house. A Texas Steer 13; A Cracker Jack 18; Grimes' Cellar Door 23; Effie Ellsler 29.

INDEPENDENCE.—Gedney Opera House (R. M. Campbell, manager): A Cracker Jack 9; fair house. Al. G. Field's Minstrels 22; Henry Watterson 28; A Green Goods Man Dec. 5.

FORT MADISON.—Eringer Grand (C. H. Salisbury, manager): The Dazzler 7; poor business.

CARROLL.—Germania Opera House (Albertson, manager): Morrison's Faust 12 to the largest house of the season. Roberts as Mephisto and Miss Martin as Marguerite did excellent work. E. Davis as Faust deserves mention.

CLINTON.—Davis Opera House (William McMillan, manager): The Distrik Skule (local talent) 7, 8. Murray and Mack in the new Finnigan's Ball 13 to big business. The Old Homestead 20; The Dazzler 25; Al. G. Field's Minstrels 28; Walker Whiteside 29.

BURLINGTON.—Grand Opera House (Chamberlain, Barhydt and Co., managers): Robert Downing in Helena 9 was greeted by a large and fashionable audience. The play was creditably presented and the star ably supported, notably so by Eugenie Blair, whose clever work elicited as much applause as did that of Mr. Downing. Tim Murphy in A Texas Steer 11 drew a big house and gave an unctious performance that kept the audience in a continuous roar. The Old Homestead 15.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Tim Murphy in A Texas Steer drew a big crowd and gave splendid satisfaction 7. The Defaulter 8; good house. A Cracker Jack 12; small and disappointed audience. Our Flats 21; The Dazzler 22; 1492, 25; James B. Mackie 28; The Pay Train 29.——Item: Colonel Frank Hunt has become manager for Professor Roche, the hypnotist.

CRESTON.—Opera House (J. H. Patt, manager): In Old Madrid 9; good business. The Dazzler 11; big business. Maloney's Wedding 13; Grimes' Cellar Door 22; The Midnight Watch Dec. 2.

INDIAN TERRITORY.

ARDMORE.—Kloski Opera House (L. W. Howe, manager): House dark 4-9. A Fatted Calf 14; Spooner Dramatic co. 18-23.

COALGATE.—Coalgate Opera House (John Ferrimond, manager): Henderson's Lyceum Comedy co. in repertoire 4-9 to fair business. House dark 1-16.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): A Green Goods Man 7 proved much the same as last season. Some changes have been made in the cast, which Manager Gorman thinks have been for the better. Personally, I enjoyed the show, and I think the audience did also. The whistling of Georgie Chartres, Edwin's sensational dancing, Charles Eastwood's imitations of Fritz Emmett, and other specialties by Billy Link, Barry Maxwell, the Chartres Sisters and Misses Ackerman and Rayceta, and the Trilby Bare-Foot Dance were all pleasing and well received. Primrose and West's Mammoth Minstrels drew a very large house 8. The manager claimed S. R. O. in the two upper stories, and there were but few (and those not desirable) vacant seats on the first floor. Every one seemed greatly pleased with the performance, which was a gorgeous elaboration and amplification on traditional lines. The buck and fancy dancing by the colored contingent; the musical eccentricities of Howe, Wall and McLeod; George Wilson's monologue, W. H. West's Vanishing Grenadiers, and the Millar Brothers' Diorama, closing the show, were all warmly received. The street parade of sixty-six persons evoked much favorable comment. Grimes' Cellar Door 11.——Crawford's Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Dr. J. A. Houser, the phrenologist and lecturer, opened to a big house, and one of the attachés stated to me, on the last of the week, that he had packed the house every night. He is a smart man, a fine talker, and gave such satisfaction that he will stay another week.

LEAVENWORTH.—Crawford's Grand Opera House (C. E. Crawford, manager): The Black Crook 3; full house; performance excellent. Primrose and West's Minstrels 7; good business.

WELLINGTON.—Woods' Opera House (Asa M. Black manager): James B. Mackie in Grimes' Cellar Door 7; fair-sized house, though a stormy night; audience well pleased. Royal Hawaiian Band matinee concert 13; Springer and Welty's Black Crook 15.

PITTSBURG.—Opera House (McKim and Lane, managers): The Royal Hawaiian Military Band and Glee Club gave a first-class performance 5 to a good house; everybody well pleased. Sadie Raymond 13; The Merry Haymakers 29.

PORT SCOTT.—Davidson Theatre (Harry C. Ernich, manager): The Hawaiian Band and Glee Club had fair houses afternoon and evening of 6. They give a very fine entertainment. The Old Homestead had a good-sized and well-pleased audience 7. Joe Ott 20; Yale's Devil's Auction 26.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): House dark week 4-9.

CHANUTE.—Williams' Opera House (G. W. Williams, manager): The Royal Hawaiian Band 9 to matinee and evening performances. Their music is very creditable, and pleased the audiences.——Item: The Pirates of Penzance, under the direction of J. T. Johnson, by local talent, will be given 18, 19; Alvin Joslin Dec. 3.

PARSONS.—Edward's Opera House (Johnson and Steele, managers): The Royal Hawaiian Band and Glee Club gave an afternoon and evening entertainment to a packed house 10. Kempton Comedy co. 18-23; Alvin Joslin Dec. 4; Tom Keene 6.——Item: The ministers tried to get the City Council to get out an injunction against Managers Johnson and Steele to prevent the Hawaiian Band giving a Sunday performance, but they did not succeed, and the Opera House was crowded in consequence.

WINFIELD.—Grand Opera House (T. B. Myers, manager): James B. Mackie in Grimes' Cellar Door 6 to fair business. The performance was not up to the expectations of the audience. Royal Hawaiian Band 12; Alvin Joslin 29; The Devil's Auction 29.

GIRARD.—Hertner's Opera House (H. E. Hertner, manager): Down the Slope Comedy co. 9; performance good; top-heavy house. Daisy Raymond co. 14.

WICHITA.—Crawford's Opera House (E. L. Martling, manager): Grimes' Cellar Door 4; good performance; good business. Sinbad the Sailor 29.

KENTUCKY.

LEXINGTON.—Opera House (Charles Scott, manager): Ex-Governor Bob Taylor and his brother, Alf Taylor, entertained a large and one of the most select audiences 6 with their lecture "Yankee Doodle and Dixie." Corinne in Hendrick Hudson, Jr., 8-9 to splendid business; performance excellent. Mexico 11 to a large and delighted audience; performance one of the best seen here this season. Julia Marlowe 14; Sousa's Band 15.

PADUCAH.—Morton Opera House (Fletcher Terrell, manager): Alf and Bob Taylor in "Yankee Doodle and Dixie 5; S. R. O. sign hung out early. Charles H. Yale's newest Devil's Auction to packed house 6. Al G. Field's Minstrels 12; The Stowaway 16.——Item: The scenery and electric light plant belonging to Yale's Devil's Auction, which was destroyed by an explosion at Corsicana, Tex., has been replaced completely. Many new features were also added.

DANVILLE.—Opera House (J. M. Cullins, manager): House dark 4-9. Frost and Fanshawe in repertoire 11-16.

PARIS.—Grand Opera House (Scott and Mitchell, managers): Corinne in Hendrick Hudson 7 to a large and delighted audience. Effie Ellsler 13; Sousa's Band matinee 15. In Old Kentucky 22; Derby Winner 26.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): The Devil's Auction proved a drawing card 7, and highly pleased the audience. The Stowaway 13; Katie Putnam 25; Spider and Fly 29.——Item: James K. Oliver, who was here in advance of Down in Dixie in September, was in the city 7 ahead of The Stowaway, having joined that co. at Harrisburg, Pa. Mr. Oliver is a hustling advance man, as his former work here has proven.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): R. E. Graham in The Manhattans 7 to a large and well pleased audience.

ASHLAND.—The Ashland (B. F. Ellsberry, manager): Rice and Barton in McDoodle and Poodle 8; fair house and well pleased audience.

MAYSVILLE.—Washington Opera House (H. A. Sharp, manager): James A. Reilly in repertoire 11, 13, to small houses. Leads good. Support poor.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Clay Clement in The New Dominion came on 5 and gave a fine performance to a large audience. Land of the Midnight Sun 16; Span of Life 19; New Boy Dec. 20; Creston Clarke 4.

ALEXANDRIA.—Opera House (A. Alder, manager): Home talent 7, 8; packed house. Wallace Show 11. Emma Warren Dec. 1 one week.

MONROE.—Opera House (C. T. Madison, manager): William Morris's Lost Paradise 5 to good business; performance good. Emma Warren co. opened for week 11 to S. R. O.; fair performance.

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MAINE.

PORTLAND.—Lothrop's Portland Theatre (Charles C. Tukesbury, manager): Katherine Rober in repertoire 4-9; big business. Edward Harrigan in Old Lavender 11, 12 delighted two crowded houses.—City Hall: Lillian Kennedy in A Midnight Frolic 11; large attendance. Lewis Morrison and Florence Roberts in Faust 13; Yorick's Love 14; good business.—Park Theatre (C. F. Stubbs, manager): Specialty artists.——Items: Manager George E. Lothrop was in town 7.—Mart Hanley, manager for Old Lavender co., was warmly welcomed by old friends 12. He said the Dramatic Mirror was worth more than all the other theatrical papers combined.

AUGUSTA.—Opera House (Frank A. Owen, manager): Lillian Kennedy in She Couldn't Marry Three 12; poor business. Lewis Morrison in Faust 15.

BATH.—Columbia Theatre (F. A. Owen, manager): Rice's Comedians closed a very successful three-nights' engagement 4-6. Katherine Rober, with a strong co., opened for the week 11-16 with house sold out before 6 P. M., people being turned away.

BELFAST.—Opera House (F. E. Cottrell, manager): Harvard Quartette co., assisted by Carrie B. Nichols, reader and pianist, 15. Frankie Carpenter 18.

MARYLAND.

CUMBERLAND.—Academy of Music (J. H. Stahl, manager): Waite's Comedy co. 11 in The Black Flag, The Prince of Liars 12, Michael Strogoff 13 to the largest houses ever seen in this theatre, the S. R. O. card being shown fifteen minutes after the curtain had been rung up. From Sire to Son 15; The Inside Track 18; Sentenced for Life 16.

FREDERICK.—City Opera House (Frank B. Rhodes, manager): Hanford, Spencer and O'Brien in Romeo and Juliet 11 to fair audience. Gorton's Minstrels 18.

ANNAPOLIS.—Opera House (William Sims, manager): Marie Wainwright 11 delighted a large and fashionable audience at advanced prices. The performance demonstrated that Annapolis can turn out to a first-class attraction. Gorton's Minstrels 19; Coon Hollow 20; A Man About Town Dec. 2.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Gorton's New Orleans Minstrels pleased a full house 11. Jule Walter's A Money Order to a fair house 14. Kittie Rhoades 18-23.——Hose Opera House (F. A. Heard, manager): Simmons' Big Comedy co. and Band 18-20.

LONACONING.—Ryan's Opera House (James P. Ryan, manager): Old Zad Hastings appeared here 13 to a good-sized audience; performance fair; general satisfaction. House dark week of 18.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): W. A. Brady's Humanity co., led by Joseph Grismer and Phœbe Davies, delighted fair houses 6, 7. Alexander Salvini in Ruy Blas gave his usual satisfactory performance to a crowded house 8. The audience was a fashionable one, and duly manifested their appreciation. The Bachelor's Baby, with Mr. and Mrs. Sidney Drew in leading roles, played to good business 9 and matinee. The co., a capable one, includes McKee Rankin, Sidney Booth, Herbert Barrymore, Julie Ring and Nita Sykes.——Music Hall (W. H. Boody, manager): Max Freeman, with W. S. Reeves co. in Hands Across the Sea 7-9 amused crowded houses. Mr. Freeman is a great favorite here, having been the leading man for a local stock co. He gave complete satisfaction, and was heartily welcomed. The Rose Hill Folly co. played to S. R. O. 11-13 on a return date. Fox and Ward's Minstrels 14-16; A. Q. Scammon's Burglar co., 18-20.——Item: The Opera House had a floral matinee 9.

HOLYOKE.—Opera House (W. E. Kendall, manager): Waite's Comedy co. finished a very successful week 9, having put on a splendid list of plays. The band and orchestra gave a sacred concert to a fair house. The Bicycle Club Minstrels, local, 12, 13 repeated their clever entertainment to large and appreciative audiences. The City Hospital was benefited thereby by a goodly sum. Isham's Octoroons did not appear 14. Cotton King 14, 15; McCarth 's Mishaps 18.——The Empire (W. H. Bristol, manager): The Bubb Comedy co. 11-16 playing to good business. A good band and orchestra are a feature.

HAVERHILL.—Academy of Music (James F. West, manager): 1492 played to S. R. O. 3 and many were turned away. Salvini's engagement 5 was canceled on account of his illness, and nearly all the seats had been sold. Lillian Kennedy 8, 9 played to good houses in very bad weather. Lewis Morrison in Faust gave a magnificent production to a large house. Mr. and Mrs. Sidney Drew in A Bachelor's Baby drew only a fair house. They deserved a full house, however, for the piece was splendidly put on by a very strong co.

LYNN.—Theatre (Dodge and Harrison, managers): Alexander Salvini presented The Three Guardsmen to an elite audience 9. The co. is one of ability throughout, and while Mr. Salvini is easily the first, the work of Adelaide Fitz Allen and that of J. M. Francoeur calls for special mention. A Bachelor's Baby, direct from its Boston engagement and interpreted by a capable co., delighted a fair-sized audience 11. Frank Evans played the part of Col. Roderick D'Arcy at short notice, without even an opportunity for a rehearsal, with a smoothness hardly possible to acquire only by weeks of patient rehearsing. William Gill's latest effort, A Fatted Calf 12, 13 to but fair business. The co. is most capable, including as it does such well-known artists as George Richards, Annie Ward Tiffany and Carrie Roma.——Music Hall: Salter's Gaiety Burlesque co. 7-9. The Night Owls pleased fair-sized audiences 11-13. The original Watson Sisters' Big Burlesque and Spectacular co. next.

SPRINGFIELD.—Court Square Theatre (W. C. Le Noir, manager): Katherine Germaine with an efficient co., gave The Fencing Master to fair business, matinee and night, 9. Modjeska in Measure for Measure 12. Not a very fragrant play to make a farewell visit in, but she drew a full house in it. Shakespeare's blunt indelicacies are preferable to some of the modern kind. W. S. Hart, the leading support, and others were excellent. Mr. and Mrs. Sidney Drew in The

Bachelor's Baby made a quick date 13, and played to only fair business, though a good performance. Springfield Opera Club in Henry No. 8 15; McCarthy's Mishaps 16; Gus Heege in A Venuine Ventleman 18; The Foundling and Cissy Fitzgerald 19, 20; Alexander Salvini in The Three Guardsmen 23.——ITEM: Gilmore's Opera House, which has been dark, was opened by Noss Jollity co. 14.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): Prof. George D. Herron, D. D., delivered a course of lectures week of 11-16. Rice's 1492 Dec. 4; Hanford, Spencer and O'Brien in Damon and Pythias 17.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, Manager): Edward Harrigan in Old Lavender to a large and delighted audience 6. Side Tracked 13. Alexander Salvini booked for 8 canceled. The co. was laid off owing to illness of Mr. Salvini.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): James O'Neill in Virginius 6 to a good,sized audience who enjoyed the performance.

GLOUCESTER.—CITY HALL (Ruskin Club, managers): Lillian Kennedy with a strong cast played She Couldn't Marry Three 6 to a packed house, and Midnight Frolic 7 to a fair house. Audiences well satisfied.

WORCESTER.—THEATRE (J. F. Rock, manager): The Wellington Minstrels (local) 8, 9; James O'Neill in Monte Cristo 12; Modjeska in Mary Stuart 13; splendid business greeted these favorites ——LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Bubb's Comedy co. in Two Kids 7-9; The Burglar 11-13.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Cazman's Vaudeville co. 7-9; Reilly and Wood's Specialty co. 11-13.——ITEM: Good business all week.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Joseph Jefferson in Rip Van Winkle 12 broke all records. Over 1,300 people yielded up their ducats to the amount of $2,165. Mr. Jefferson received quite an ovation while in town. He was the guest of George W. Cable, the novelist and in the afternoon gave an address to the Smith College girls (about 700). In the evening curtain calls were numerous and at the end of the play Mr. Jefferson responded with a very graceful speech. Cotton King 14; McCarthy's Mishaps 19; Venuine Ventleman 21.

BROCKTON.—CITY THEATRE (W. B. Cross, manager: Carl Haswin's co. presented The Silver King to fair business 7. Maude Hillman opened a week's engagement with Charity Bess to S. R. O. 11. Sawtelle co, 25-30; The Foundling Dec. 2; A Black Sheep 5.——ITEM: Prof. J. O. D. de Bondy, late musical director of the Mora-Williams co., was in the city 12.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Side Tracked 1; small but fairly pleased audience.——LYCEUM THEATRE. Vaudeville and specialty opened last week to immense business at low prices.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): Maude Hillman played to good business week of 4-9. House dark week of 12-16. Side Tracked Thanksgiving afternoon and evening. 1492 Dec. 3; Lillian Kennedy 14; Barney Ferguson 18; Edith's Burglar 25.——ITEM: Manager Riley has been confined to the house the last week with a severe cold.

PALMER.—ODD FELLOWS' OPERA HOUSE (A. L. Hills, manager): Stetson's U. T. C. co. Oct. 31 to good business notwithstanding very stormy night. Ullie Akerstrom 7, 8. The large audiences present were much pleased with this popular attraction. Hands Across the Sea 19, 20; Noss Jollity co. 30. The seven nights this house has been opened there has been 2,765 paid admissions and gross receipts of $1,519. Three attractions a month is the rule of the house, and prices raised for this locality to a 75-50-35-25c. basis.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The cantata Ruth, under the direction of Prof. Walter R. Nash 7, was one of the best musical entertainments of the season, and the audience one of the most select. The Cotton King plays a return date Dec. 5.——ITEM: The Fencing Master billed for 18 has asked permission to cancel, which Manager Morgan refused, unless all expenses caused thereby are settled by them.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Hands Across the Sea 12; good business. House dark the rest of the week. J. C. Rockwell's Dramatic co. 18-23.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Edward Harrigan and his capable co. presented Old Lavender to a large audience 7. Notice to cancel the time booked for the Tomlinson Comedy co. being received too late, Manager Bradstreet was left with no attraction 11-16, consequently the house was dark during the week. William Gill's A Fatted Calf 19; Benefit to Louis Eaton 21; St. Joseph's Minstrels (local) 28.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Oliver Byron in Ups and Downs of Life 7; fair house. Carl A. Haswin in The Silver King 9. Alexander Salvini in The Three Guardsmen 12; very large audience.

TAUNTON.—TAUNTON THEATRE (R. W. Harrington, manager): Alexander Salvini and a most capable co. in The Three Guardsmen 11 to a large house. Silver King, with Carl A. Haswin as Wilfred Denver 13 to a small but well pleased audience.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Cotton King 7-9 did not do the business expected although it was finely staged and the co. was equal to the one here last season; fair houses. Carl A. Haswin's co. in The Silver King 11 to light business. Alexander Salvini 13 in The Three Guardsmen delighted a good audience. Thomas F. Shea 18-23; Reeves' Band 25; Power of Gold 28.——RICH'S THEATRE (John P. Wild, manager): Fox and Ward's Minstrel 11-14 didn't get any paper up for some reason and the result was poor business. Light on the Point 14-16; Mulligan's Mishaps 18-23.——WONDERLAND THEATRE (E. J. Martin, manager): The White Crook 7-9 did a big business. Watson Sisters 11-13 opened to a fair house and gave a good entertainment. Reilly and Wood 14-16; Night Owls Burlesque co. 18-20.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Derby Mascot pleased a fair-sized audience 6. Sins of a Night 9; fair business. The Struggle of Life failed to appear 8. The Kodak 23; fair business. Some good specialties were introduced. Gus Heege in A Venuine Ventleman 19; 1492, 23; Old Kentucky 25, Old Lavender 28; The Bicycle Girl 30; The Smuggler co. Dec. 2-4, The Lillian Kennedy co. in She Couldn't Marry Three 6-7.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred. Colle, manager): Edwin Fosberg 15 in Forgiven.

GREENFIELD.—OPERA HOUSE (N. J. Lawlor, manager): A. Q. Scammon 19; Side Tracked 21; The Beresford Concert co. 25; Rice's 1492 28; Arthur Sidman in Summer Showers 29, 30. Greenfield Comedy Club in Esmeralda Dec. 9.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Hands Across the Sea 11 pleased a good-sized audience. American Gaiety Girls 13; good business. Mr. and Mrs. Sidney Drew 19.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Stetson's U. T. C. matinee and evening 9 to big business and gave a first-class production. Gus Heege in A Venuine Ventleman 20; Forgiven 22; Rice's 1492 23; Hi Henry's Minstrels 25; New City Minstrels (local) 26; Edward Harrigan 27.——WILSON OPERA HOUSE (Thomas Hanley, manager): Dark.——ITEM: The new electric road to Williamstown is now running, opening up a country with about 4,000 to draw from, including about 350 students at Williams.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Alexander Salvini in The Three Guardsmen 7; good house; fine performance. W. A. Brady's co. in Humanity to big business 8, 9. James R. Waite's Comedy co. began a week's engagement 11, opening in The Black Flag. This co. carries an excellent band and orchestra.

MICHIGAN.

GRAND RAPIDS.—POWERS' (John T. Condon, manager); Fatinitza was poorly presented by local talent 5, 6. The business done was commensurate with the quality of the performance. An audience which fairly jammed every nook and corner of the house including standing room at increased prices witnessed Too Much Johnson with William Gillette and the original co. 8. The comedy abounds in ludicrous situations and pleased immensely. Bonnie Scotland 14; Trilby 18; Gladys Wallis 19; Bancroft the Magician 20, 21.——GRAND (O. Stair, manager): Killarney and the Rhine is a pretty play and prettily staged. J. E. Toole who plays the leading role, is a German comedian of some talent and with fair support has pleased fair sized audiences week of 11. Robert Wayne Repertoire co. 18-23.

SAULT STE MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Rebecca Mackenzie Concert co. 6 gave a pleasant entertainment to a large audience.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): House dark since Oct. 29; Joseph Calahan in Faust 13; Edwin Hanford in Shamrock 21.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Satanelli, the hypnotist, drew good houses to excellent performances 6-12; Trilby 12.——THAYER'S OPERA HOUSE (H. A. Thayer, manager): A. Y. Pearson's Stock co. open for one week's engagement 11-17.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark 4-9; Robert Wayne 11-16; Gladys Wallis 18; Trilby 22; Masked Ball 23.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): The Fatal Card 8, 9 drew two good houses and pleased the people here better than Gustave Frohmans cos generally do. Bonnie Scotland 11; Trilby 13.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Delmonico's at Six, 7; good house. J. E. Toole, in Killarney and the Rhine 9; small house.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Trilby to a large and very enthusiastic audience 11.

ADRIAN.—OPERA HOUSE (Harry E. Cook, manager): Dan A. Kelly in Outcasts of a Great City 9; fair business. Trilby 20; Dr. Jekyll and Mr. Hyde 23.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): The pantomime Mary, Queen of Scots was presented by local talent under the direction of Miss Pierce, of Flint, 12; large audience. The Brooks-Macy Concert co. did a good business 13 under the auspices of Y. M. C. A.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Conroy and Fox in O'Flarity's Vacation to good business 8. Satanelli, the Hypnotist, 11-13 to fair houses. A. M. Palmer's co. in Trilby 18.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Fatal Card 6-8; excellent performance and worthy of better houses. Bonnie Scotland 12 to a large audience; Trilby 14; very large advance sale. Bancroft the magician 16; A. Y. Pearson's stock co. 18-23.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Pearson's Stock co. in The Derby Mascot closed a big week's business to S. R. O. 9; Bonnie Scotland pleased a fair-sized house 13; Trilby 23, Charley's Aunt 27.——STAR THEATRE (Fred B. Mead, manager): Dark for week ending 9.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): House dark week of 4-9. Ida Van Cortland 15, 16.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): Dark 4-11. Johnson's Minstrels 12; Glacier's Jubilee Singers 16.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Tim Murphy in A Texas Steer 5; fine house. Mr. Murphy as Maverick Borander scored a great hit; Hanlon's Superba 20, 21; Ingersoll 28.

MANKATO.—THEATRE (C. D. Benack, manager): Ward and Vokes in their amusing absurdity, A Run on the Bank, to a good house 9. Old Hoss Hoey was booked for 16, but canceled on finding it was impossible to make the jump from Cedar Rapids here. Donnelly and Girard 20; Colonel Robert Ingersoll 28.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dark 4-9.

DULUTH.—LYCEUM (L. N. Scott, manager): Little Robinson Crusoe Oct. 31-2 was the last theatrical attraction; fair business. Harvey and McCleary debate on free coinage question 6; crowded house. The Rainmakers 18, 19; Primrose and West's Minstrels 22, 23. Colonel Robert G. Ingersoll,lecture on "The Foundation of Faith" 25.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): Cook Twin Sisters' U. T. C. co. 21 to $206. Maloney's Wedding 22 to $213. Nashville Students 30; large and well-pleased audience. Lady Minstrels 9; largest house of the season, $310.40. The house has been very successful this season under the new management.

MONTANA.

BUTTE.—The Casino's programme for the coming week opens with Edwin Lang's drama, Denver Dan. Then comes Reta Gough, a most pleasing vocalist; the clever Addis Sisters in song and dance; the Carnival Three, John Cassidy, Mabel Pearl and Sigmund Lafayette in The Jolly Maskers; Al. Kessell, banjoist; Minnie Pancheti, vocalist; Jake Clifford, German comedian; the Allen Sisters, song and dance; May Maurice, vocalist; Frank Rice, comedian, and Booker Sisters, song and dance team.

LIVINGSTON.—HEFFERLIN'S OPERA HOUSE (C. S. Hefferlin, manager): Dan'l Sully played to small house 4; very severe snowstorm prevented attendance; good performance. Lillian Lewis 7; good house; scenic effects good. Miss Lewis gave great satisfaction. Many in the audience who had seen the play in other places complained bitterly on account of co. cutting out all they could. The facilities of the house and large audience warranted them in giving full performance, and it is to the shame of many attractions passing to the coast that will not put all the play on the stage at the one-night stand houses where they have every facility for doing so. Katie Emmett 14.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dan Sully 5; fair business. Lillian Lewis 8; good business. Katie Emmett 15.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire manager): Lillian Lewis in Cleopatra 11-13; Daniel Sully 14-16.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): Geraldine Stockdale co. 14.

MISSISSIPPI.

CANTON.—OPERA HOUSE (Mont Priestley, manager): The Opera house opened the season with the S. M. Curtis Dramatic co. for three performances and matinee on 4-6; performances excellent and attendance very good.

WEST POINT.—OPERA HOUSE (J. E. McEachin and Co., managers): Lewis Morrison co., booked for 9, canceled; cause unknown.

JACKSON.—ROBINSON'S OPERA HOUSE: The Limited Mail 6; fair business. The Lost Paradise 8; fair performance, but, on account of circus, small audience.

VICKSBURG.—OPERA HOUSE (Piazza Co., managers): Trilby 8, night and matinee; crowded houses; excellent co. 1492, 11; S. R. O.; very good performance. Joe Ott 14.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): William Morris in The Lost Paradise 7 to the banner house of the season, in spite of the counter attraction of Barnum and Bailey's Circus; receipts, $666. Joe Ott in The Star Gazer 11.——ITEM: The audience was the largest and most appreciative the Opera House ever contained.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): Otto Krause co. 4-9; fair business.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. N. Philley, manager): Dark for past and current week. William H. Crane 27; Pauline Hall 28; Louis James 30; Joe Ott Dec. 30; Effie Ellsler 3.——THE CRAWFORD THEATRE (Frank F. Karl, manager): The Black Crook, by a good co., 4 to fair business. Green Goods Man 5, 6; fair houses. Primrose and West's Minstrels 9; large house and good performance. Current week, James B. Mackie 16. Booked: Si Plunkard 29; Fanny Rice 30.

CLINTON.—OPERA HOUSE (W. Bronum, manager) House dark 4-11. Dudley Buck Quartette 14.——ITEM: F. R. Piper, Jr., of the Paul L. Aiken co., New York, ex-manager of opera house here, is visiting his parents in this city.

INDEPENDENCE.—MUSIC HALL (John H. Border, manager): J. K. Emmet in Fritz 19.

SPRINGFIELD.—GRAND OPERA HOUSE (F. O. Heffernan, manager): Hawaiian National Band (with matinee) drew small audiences. Old Homestead 8, 9; light business, weather being very disagreeable. J. K. Emmet will play return date 15. Sinbad 23.——BALDWIN THEATRE (H. S. Jewell, manager): The Flints closed their engagement 9, playing to crowded houses, which was well deserved. Tavary Grand Opera co. 11, 12 drew the largest and most fashionable audiences of the season. Joe Ott in The Star Gazer 18; Devil's Auction 25.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Old Homestead 11 to good house. J. K. Emmet 18; Joe Ott 21; Clay Clement 23; Fanny Rice 26 in Nancy.

JOPLIN.—CLUB OPERA HOUSE (H. H. Haven, manager); Royal Hawaiian Band 7, matinee only; fair business. Lillian Durham co. 10; fair business. J. K. Emmet 17.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager); Courtenay Morgan co. 4-9 played to good business. The rest of the week poor.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): State W. C. T. U. Convention 5-8.——ITEM: Very few cos. have come our way this season. Good houses awaiting good cos.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Mark and Livingston's co. 4-9 played to standing room only. Good performance.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Dark week ending 10. The Lillian Durham co. 14-16.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Henry, manager): House dark 3-9.

NEBRASKA.

MADISON.—NEW HEIN OPERA HOUSE (Wallis and O'Shea, managers): The Turkish Bath 7 to large audience. The play was very poor; everybody displeased and disappointed. The public has the sympathy of the management. They represented this to be a first-class attraction, which brought out the people.

LINCOLN.—THE LANSING (E. A. Church, manager): Frohman's co., headed by Sedley Brown, gave The Colonel's Wives 6 to a fair house. The co. was good, but the play did not seem to please as well as other comedies which have been presented by Mr. Frohman's cos. Uncle Josh Spruceby, with a "hayseed hand," to light business 9. The Dazzler 15, 16.——THE FUNCKE (F. C. Zehrung, manager): Herrmann was obliged to cancel his date of 7 on account of being delayed by a railroad wreck in Iowa. Uncle Tom's Cabin, with the Hyers Sisters, two performances to very light business 8.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): J. H. Haverly's Mastodon Minstrels 4 to a packed house. The performance was below par; general dissatisfaction.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Haverly's Minstrels to a crowded house 5.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): G. A. R. Fair 5-7; net receipts, $1,500. House dark 11-16.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Lewis Morrison in Faust 12 to S. R. O. at a premium. Waite's Comedy co. 18-23.——GORMAN'S THEATRE (Charles J. Gorman, manager): Edwin Forsberg in Forgiven 11-13 to large houses, followed by Night Owls 14-16 to the capacity of the house. Washburn Sisters 18-20; The Burglar 21-23.——ITEM: William O. Gorman of New York, father of Manager Gorman, is spending the week here.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Side Tracked 7 to a medium house. Edward Harrigan in Old Lavender 13 was well patronized. Maude Hillman 18-23.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Francis Wilson and an excellent co. in The Chieftain 11-16. Mr. Wilson was as entertaining as ever. Lulu Glaser as Rita, and Mr. Rhys as Thomas the Count fully sustained their reputation as finished artists. Big business. Sowing the Wind 18-23; Kellar 25-30.——H. H. JACOBS' THEATRE (Marcus Jacobs, representative): In Old Kentucky, with its Pickaninnies and Woodland Wangdoodles, have appeared to big houses 11-16. Lulu Tabor made a very good Madge Brierly, and Charles K. French as Neb, the old servant, was very clever. Humanity 18-23; Bobby Gaylor 25-30.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Irwin Brothers' co., including many clever artists, have pleased very good houses 11-16. The burlesque, A Hole in the Wall, closed the performance. Jack's Creoles 18-23; H. W. Williams 25-30.——ITEMS: Robert Neil, of the White Squadron co., is slowly recovering from his severe illness. It is not likely that he will be able to rejoin his co. this season. One of Mr. Frohman's representatives informs me that great preparations are being made by Marie Hubert for the revival of The Witch in Chicago 18. An excellent co. has been engaged, and new scenery will enhance the production.—One of the chorus girls of The Chieftain co., fell and severely sprained her ankle 11. A physician in the audience attended her, and she will be all right in a few days.—The Spinx was to have appeared at Miner's week of Dec. 2, but owing to the disbanding of the co. the Masqueraders will fill the time instead.—Charles A. Richards, who is pleasantly remembered from last season, is again filling the position of treasurer with the Francis Wilson co.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Charley's Aunt pleased a fair-sized house 9. The Girl I Left Behind Me 18.——DRAKE OPERA HOUSE (Rich and Maeder, managers): Raymon Moore and George Thatcher's Comedians presented Cupid's Chariot to a good-sized house 9. For some unexplainable reason Mr. Thatcher failed to appear. His part was ably filled by Mr. Selleck. Raymon Moore's singing and the Claflin Sisters' dancing were the features of the evening. Girl Wanted 11 drew a good-sized house. The specialties were very pleasing. Candy Matinee 16.——ITEMS: Moore and Thatcher's Comedians disbanded here 9. Mr. Moore has bought Tuxedo, which he will shortly present on a new and improved scale.—Drake Opera House will shortly undergo some extensive interior alterations. The acoustic qualities of this house are not what they should be, and this is one of the principal reasons for the change.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Wang 7 to a large house. The tuneful opera was heartily received and went with a vim. The title-role, the regent of Siam, is fortunately given to Albert Hart, whose physical acquirements both as to voice and stature together with his wit and grotesqueness of action left nothing to be desired from the part. The Hustler 9 took well with a small house, galleries well filled. As a laughable piece it carried its point, but in the words of the introduction on the programme it is "not a play, but an institution." Girl Wanted, introducing Frank Bush, 12 appeared before a large house, that, from the continuous applause, evidently enjoyed the piece hugely. As a farce-comedy the piece is below the average. During the performance Frank Bush in monologue and Sanford and Lee in their specialty act were good. The Girl I Left Behind Me 19; Power of Gold 29; My Jack 21; Morrison's Faust 26; Police Inspector 28.——ITEMS: About eighty people at South River who expected to see Wang 7, were unable to attend, owing to the fact that the car on the way down, a little after 7 P. M., ran off the track, extinguishing the lights, so that the conductor and motorman had only the light of a candle to work by. It was an hour and three-quarters before they were able to continue on their route. The Traction Co. advertised a trolley party, and they intended coming up on the new line, but owing to the long delay were forced to give it up, otherwise Wang would have played to S. R. O.—The Catholic Club (local, formerly the Y. M. C. L. A.) gave a cleverly performed minstrel show in Columbia Hall on 8 to a large audience. The singing was a notable feature, considering it being by amateurs. The trolley brought a large number from South River and Milltown to see Girl Wanted 12.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. DeGraw, manager): Raymon Moore's Comedians and Thatcher's Minstrels, presenting Cupid's Chariot, appeared before a fair house on 8. Considerable dissatisfaction was noticeable, owing to the performance being shortened. The minstrels were a mere farce. They make a much more elaborate showing on paper than they do on the stage. Joshua Simpkins appeared before a S. R. O. house on 14. This is the best co. that has visited this place thus far this season, and are deserving of a large business. The performance was excellent and took the house. They carry a full band and orchestra. Fire Patrol 29.——ST. MARY'S HALL (F. J. Schantz, manager): Dark week 11-16.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): Wang was presented in good style 8. Albert Hart made a capital star, and Miss Cain was highly satisfactory as the Crown Prince. The many beautiful selections were appreciated by a fair-sized audience. Florence Bindley and The Pay Train was the attraction 9; a good house was in attendance. The largest audience of the season witnessed the production of Fleur-de-Lis, with Della Fox in the title-role, 11. Jefferson De Angelis was extremely funny, and Alf. Wheelan shared honors with him to a great extent in bringing out the bright situations of the clever production. Frank Bush in Girl Wanted 18. There were several up-to-date burlesque sketches given. The audience was fair sized. The Girl I Left Behind Me 20; Power of Gold 22; My Jack 23.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Reno and Ford's Joshua Simpkins co. 9 played to capacity of the house; orchestra fine; everybody pleased. Stetson's Big Spectacular U. T. C. co., matinee and evening, 16.

CAMDEN.—TEMPLE THEATRE (Markley and Hassett managers): George W. Larsen in The Man About Town 8, 9; fair business. Wang 12; big business. Charles B. Hanford 15. Niobe 16.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Joshua Simpkins and Rural Band 8 to a good house; good performance. Minerva Dow in Niobe 18; Washburn's U. T. C. 20; Two Johns 23.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Nora Machree 4 to a fair sized audience. Raymon Moore and George Thatcher's Cupid Chariot co. gave a fine performance 7. Kennedy Players opened 11 for a week to big business.

BELVIDERE.—NEW OPERA HOUSE (Widenor Brothers, managers): Joshua Simpkins co. 11; big house and well-pleased audience. Two Johns 20; Frank Young in The Old Bachelor 28; Tyrolean Troubadors and Elmer P. Ransom 2.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): John Kernell 9; fair house. The Hustler 11; large audience. Stetson's U. T. C. co. 13; medium business.

NEW MEXICO.

LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): Ovide Musin 7; fine performance to a well-pleased audience. Lord Fauntleroy by local talent 11.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Minnie Maddern Fiske appeared 8, 9. The Queen of Liars was well received. The bill was changed Saturday evening to Ibsen's A Doll's House, which was also well liked. Mrs. Fiske was called before the curtain several times. Modjeska, by special request, appeared in Marie Stuart 11. The house was crowded and standing room was at a premium. The orchestra were forced out of their seats and played under the stage. The performance was satisfactory. The Sins of a Night opened to a fair house 12. Andrew Mack in Myles Aroon 15; Cleveland's Minstrels 16.——HARMANUS BLEECKER HALL: Charles Frohman sent an excellent co. here 7 to play The Masqueraders, headed by Forrest Robinson, whose David Remon was the star part. The co. included Cyril York, Charles Bowser, Bratton Kennedy, J. C. Padgett, Mabel Bert, and Lizzie Rechelle. The performance was interesting. Hoyt's Black Sheep was seen here for the first time 8. The audience was very large and the fun was fast and furious. Otis Harlan is very amusing and the support is made up of well-known specialty people. The advance sale for Joseph Jefferson 13 indicates a very large house. Paderewski 14.——ITEMS: The numerous friends of Joe Murphy gave him a royal reception at the Leland 7 when he appeared in The Kerry Gow. Townsend Walsh, formerly of this city, is the business manager of the Minnie Maddern Fiske co.—Mrs. Carrie Turner Mack occupied a box at the matinee 9 and threw a bunch of violets on the stage when Mrs. Fiske responded to a curtain call.—Professor Frank T. McDonough played several piano solos during the intermissions at the Modjeska performance.—Frank Carrington of this city plays the part of Harold Thorne in Sins of the Night.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Peter F. Dailey 7 to large house. Rhea 8, 9 to big business. Hoyt's new play, A Runaway Colt 13 to crowded house.——BASTABLE THEATRE (Frank D. Hennessy, manager): Modjeska made her farewell appearance here 7, 8 to big business. The Great Brooklyn Handicap to fair attendance 11, 12. Cleveland's Minstrels 13 to two big houses. Gilmore's Band 15; Agnes Herndon in her new play, Captain Kate 22, 23.——H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): Plays and Players to fair business 7-9. Jack Harkaway was well attended 11-13. Slaves of Gold 14-16; The Hustler 18-20; The Octoroon 21-23.——ITEMS: Hi Horton, with Jack Harkaway, and Lute Vrooman, with Slaves of Gold, two Syracuse boys, are busy hand-shaking this week.—Charles W. Daniels of this city, a well-known advance man, who has been ahead of Joseph Murphy, Pete Baker, A Bunch of Keys and many other attractions, puts an original play entitled Uncle Sam on the road next month. His brother, William A. Daniels, now principal comedian of the MacKay Opera co., goes with him.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolff manager): Roland Reed appeared 11-13 in The Politician before large and delighted audiences. Mr. Reed, as General Josiah Limber, was intensely amusing and kept the house in the best of humor. Isadore Rush, as the twentieth century girl, captivated the attendance and, with Mr. Reed, was called before the curtain several times. Joseph Jefferson was greeted with a packed house 15 when he appeared in The Cricket on the Hearth, and Lend Me Five Shillings. Gilmore's Band in concert 16, 17; select and critical audiences. Frank Mayo 18-20.——COOK OPERA HOUSE (E. G. Lane, manager): Edith Ellis headed a fairly good co. and presented Pawn Ticket 210 to fair business 11-13. Miss Ellis has a remarkably sweet voice which she handles with considerable skill. Jack Harkaway was the attraction 14-16 and uniform business ruled. Suwanee River 18-20; The Hustler 21-23.

UTICA.—OPERA HOUSE (H. E. Day, manager): Otis Harlan in A Black Sheep 7 to a large house. Peter F. Dailey presented A Night Clerk 8 before a fair-sized and well-pleased audience. Modjeska presented Measure for Measure on the afternoon of 9 before a fair-sized audience, and in the evening Mary Stuart. Despite the heavy rain she was greeted by a large and brilliant audience, who will ever remember that splendid performance. The Sir Edward Mortimer of Howard Kyle found much favor with the audience, who gave him a hearty curtain call. In Old Kentucky 21; Uncle Tom's Cabin 23.——THE FAMILY THEATRE (Will E. Burton, manager): The opening of this theatre at popular prices was greeted by a crowded house, the performance being Mark Twain's drama, Tom Sawyer, which was well received by the large and enthusiastic audience.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Chauncey Olcott 2 to large and delighted audience. Royal Hand Bell Ringers 6; very satisfactory entertainment. Cleveland Minstrels 12; big house. 8 Bells 18; Otis Skinner 23; Frohman's Masqueraders 28.——ITEM: F. B. McGeorge has resigned as leader of the Opera House orchestra. The orchestra will in future be under the direction of Professor Harry L. Tyler, who is amply qualified for the position.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Bynes Brothers in 8 Bells 9 gave splendid satisfaction to a fair-sized audience. Stormy night. Curtain calls were frequent. A return date would pack the house. A Trip to Chinatown 14; large advance sale. Aiden Benedict in Fabio Romani 19; Wang underlined.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Masqueraders played to good houses 8, 9. The Blue and the Gray, by local talent, 11. W. S. Cleveland's Minstrels 15.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Peter F. Dailey in The Night Clerk drew largely 9. The Noss Jollity co. in The Kodak pleased good houses 11, 12; Sins of the Night 14-16.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): McCarthy's Mishaps by a good co. drew a fair house 7. Joseph Murphy greatly pleased a good audience 9. Byrne Brothers 8 Bells to S. R. O. 11. Co. is one of the best on the road. Hoyt's Runaway Colt 14. Roland Reed 16.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Paderewski 7 delighted a very large music-loving audience. Hoyt's A Black Sheep pleased another large audience 9; performance very good. One of the largest audiences that ever filled the Opera House witnessed Joseph Jefferson's presentation of Rip Van Winkle 11 and evinced their appreciation by frequent hearty applause. Mr. Jefferson was twice recalled. Performance good. Coon Hollow 13 gave satisfaction to fair business. Performance good. Andrew Mack in Myles Aroon 16; In Old Kentucky 19; Thatcher and Johnson's Minstrels 21; Peck's Bad Boy 23; Oliver Doud Byron 25; Lost in New York 28.——ITEMS: The advance sale for Joseph Jefferson was even larger than for Modjeska 21, which was the largest in four years.—Over three hundred Vassar students attended the performance of Mr. Jefferson's 11. He delivered a lecture at Vassar College in the afternoon which was heartily enjoyed.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Gormans in Gilhooleys Abroad played to a large and enthusiastic house 7. The Midnight Special co. pleased an audience of fair proportions 11.

SARATOGA SPRINGS.—OPERA HOUSE (A. L. Churchill, manager): Arthur Sidman in The Summer Shower, due 6, was forced to cancel on account of sickness in his co. Stetson's Double Uncle Tom's Cabin co. 14 to fair-sized and apparently pleased audience.——TOWN HALL (J. M. Putnam and Co., managers): Owing to the inability of the management to procure first-class attractions for their patrons the house will be

dark 11-18. They say they would sooner it should remain so than to play cos. not up to their standard, which must be first-class in every respect. A. H. Woodhull 27.

SALAMANCA.—Fitts Opera House (C. R. Van Etten, manager): The Abbott Hose co., amateur, of this city, gave a minstrel performance for the benefit of the Hose co. 13. They did fairly well and drew a good house. Sowing the Wind 30. House dark during December.

BALDWINSVILLE.—Howard Opera House (H. Howard, manager): Charles Young's co. gave two very satisfactory performances 4, 5, presenting Gloriana and La Belle Russe. Fabio Romani 14; A Thoroughbred 18.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbone, manager): J. J. Sullivan in Maloney's Mishaps 16.

MEDINA.—Bent's Opera House (Cooper and Hood, managers): Reeks wrestled Coope 11; full house; about $8,000 changed hands. No new booking except as already reported.

RONDOUT.—Liscomb's Opera House (George G. Liscomb, manager): Tim the Tinker 7, 8; fair business. Professor Lee 11-16; good business. Ladies' Club 18-20.

HUDSON.—Opera House: The Derby Mascot, with Little Katie Rooney in the cast, drew a fair-sized audience 11.

PORT JERVIS.—Opera House (George Lea, manager): Bothner's Bunch of Keys co. delighted a fair-sized house 12. Lost in New York 15; Two Old Cronies 23; Marie Lewis in repertoire 25-30. Lee the Hypnotist closed 6, filling only half his week's engagement here through lack of patronage.

NEWBURG.—Academy of Music (Fred. M. Taylor, manager): The Derby Mascot, introducing Katie Rooney, played to a good-sized audience and gave general satisfaction 12. Coon Hollow 14 gave a first-class performance to fair business, but would have done better had the night not been stormy.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): Dark until Dec. 15.

WAVERLY.—Opera House (J. K. Murdock, manager): Stowe's U. T. C. 12; S. R. O.; satisfactory performance. Fabio Romani 21.

LITTLE FALLS.—Cronkhite Opera House (W. H. Cronkhite, manager): Helen Blythe 14, 15; A Thoroughbred 22.——Skinner Opera House (H. A. Skinner, manager): Stetson's U. T. C. co. 22.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): The Brothers Byrne in 8 Bells 8 pleased a very large house. Fabio Romani 12; fine business, pleasing well. Hoyt's A Runaway Colt for the first time 15; Pawn Ticket 210, 16; Robert Hilliard 27.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): Hoyt's A Trip to Chinatown to S. R. O. 12; co. first-class and audience well pleased. Helen Blythe in Reaping the Harvest 25; John E. Brennan in Tim the Tinker 14.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Home Talent 13; variety; crowded house. Cleveland's Minstrels 14; good house. Howard Stock co. 18, week. Manager Neff furnished Opera House and everything complete free of charge for the benefit of the Orphan Asylum 13.

LYONS.—Memorial Hall (John Mills, manager): Great Brooklyn Handicap 13; topheavy house. Hoyt's A Trip to Chinatown 15; Pawn Ticket 210, 19; Wang underlined.

GLENS FALLS.—Opera House (F. F. Prynn, manager): Mora Comedy co. closed 9; very poor business. Mora refused to appear 8, and there was no performance. The co. got together and gave a matinee performance 9 to enable them to get out of town. Andrew Mack in Myles Aroon 13; packed house; performance excellent.

WATERLOO.—Academy of Music (C. C. Gridley, manager): Gloriana 6; fair show to a good audience. Midnight Special 13.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Rhéa in Nell Gwynne 5; fine performance to crowded house. Pawn Ticket 210, 9; good performance to light business. Midnight Special 14; Pendleton's Minstrels 18.

HERKIMER.—Grand Opera House (H. A. Diemel, manager): House dark 6-13. A Thoroughbred 21; Steitz Brothers' Uncle Tom's Cabin 22; Rev. Wooley, Christian Endeavor lecture, 23; Won Back, by City Dramatic Club 23.

CARTHAGE.—Opera House (E. C. Wagner, manager): Dark week of 11. In Old Maine 18.

ODDENSBURG.—Opera House (Charles S. Hubbard, manager): Minnie Lester week of 4 to large houses. A Thoroughbred 13; fair business.

JOHNSTOWN.—Grand Opera House (C. H. Ball, manager): Charley's Aunt (No. 1 co.) gave best of satisfaction to fair-sized audience 13. Stetson's Uncle Tom's Cabin co. 19; Charles T. Ellis 28.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): The Arabian Medicine co. opened a two weeks' engagement 12, giving fine performances to large houses. Lee the Hypnotist 26-30.

FISHKILL-ON-HUDSON.—Beattie's Academy of Music (Clarke and Beattie, managers): The Derby Mascot, supported by Katie Rooney, 9 played to a good and well-pleased audience. Howorth Hibernica co. played 12 to a fair house. With a good show, they deserved better business. Concert by Milo Deyo 15 under auspices of Lewis Tompkins Hose Co.; Kittie Mitchell 20 in Crazy Patch; George W. Heath 22 in Pe.k's Bad Boy.

TICONDEROGA.—Ives' Opera House (Frederick Ives, manager): Success Novelty co. 13; good performance; fair business.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Uncle Tom's Cabin drew a fairly good house 8. 8 Bells 19.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): The Minnie Maddern Fiske co. presented The Queen of Liars 5 to fair business. The performance was one of the best of the season. Norris Brothers Equine and Canine Show 8, 9 to light business. The Anna E. Davis repertoire co. began a week's business 11. The co. is fair and good business prevails. The Gormans in Gilhooleys Abroad 18; Conroy and Fox 21; Professor Reynolds the Mesmerist 22, 23; Old Tennessee 26.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Jack Harkaway had fair business 9. Rhéa in Nell Gwynne and Josephine 11, 12 and matinee was well attended; audiences well pleased. Aborn Opera co. 18-23.——Bijou Theatre (A. A. Fenyvessy, manager): Sam T. Jack's Creoles 7-9 had S. R. O. May Russell co. having closed, the date, 11-13, was filled by the Henry co. to fairly good business. Dan McCarthy 14-16; London Belles 18-20.

COHOES.—City Theatre (Powers and Williams, managers): Howard Stock co. completed their engagement 9. Andrew Mack in Myles Aroon, under the management of D. W. Truss and Co. 14.

NIAGARA FALLS.—Park Theatre (M. S. Robinson, manager): This new theatre will be opened 25.

CLYDE.—Opera House (F. H. Terry, manager): Helen Blythe 6 7; good business; satisfactory performance. Fabio Romino 15.

PLATTSBURG.—Theatre (A. A. Drowne, manager): Andrew Mack in Myles Aroon 12 to S. R. O. This unmistakably was one of the most satisfactory performances of its kind ever given here. Charles T. Ellis 18.——Item: Manager Drowne has just returned from a business trip to New York where he succeeded in making some excellent bookings for this prosperous house.

MIDDLETOWN.—Casino Theatre (H. W. Cory, manager): Will Carleton lectured 8 on "The Drama of Human Nature" to a large audience. A Bunch of Keys 10 to a S. R. O. house.

WARSAW.—Irving Opera House (W. S. Pratt, manager): Gloriana 11; good performance; fair business. Professor Lowe, hypnotist, 13-16; light business.

ROME.—Washington Street Opera House (Graves and Roth, managers): Brooklyn Handicap 9; fair performance and poor house. Stormy night. Charley's Aunt 14; Thoroughbred 20.

PEEKSKILL.—Depew Opera House (F. S. Cunningham, manager): The Derby Mascot 6 drew a large and enthusiastic audience. Coon Hollow 12; fine performance; topheavy house; deserved better patronage. Kennedy's Players in repertoire week of 18; Two Old Cronies 28; In Old Kentucky Dec. 2.

MALONE.—Opera House (H. A. Putnam, manager): A Thoroughbred 9 played to a large and well-pleased house in face of stormy weather. Lucier Minstrels 20; Pawn Ticket 210, 26.

LOCKPORT.—House Opera House (Knowles and Gardner, managers): The Gormans in Gilhooleys Abroad to small business. Cause: inclement weather, as they are favorites here.

OLEAN.—Opera House (Wagner and Reis, managers): Cleveland's Minstrels 11 had a big house and gave a pleasing performance. Rhéa 16; Sowing the Wind 23.——Academy of Music (Olean Music co., managers): Professor Lowe 18-21; Heinrich Brothers' Minstrels 22, 23.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): Ada Van Etta in Gloriana 8; large and well-pleased audience. The Midnight Special 12; good business. Byrne Brothers' 8 Bells 14.

OWEGO.—Wilson Opera House (C. B. Dean, manager): Theodore Babcock, supported by an excellent co., produced Jack Harkaway 8 to the largest and most fashionable audience this season. Birds of a Feather 18.——Item: Harry J. Clapham intends to organize a dramatic co. next season. He is already booking the co. in the Eastern States.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): 8 Bells pleased a full house 12. A Trip to Chinatown 18; Otis Skinner 22.

GLOVERSVILLE.—Kasson Opera House (A. L. Corell, manager): Howard Stock co. opened a week's engagement 11, presenting Ingomar to big business. Stetson's Uncle Tom's Cabin 20; Helen Blythe 22, 23; For Her Sake 25; Episcopal Church Benefit 26, 27, home talent; A Thoroughbred 28.

NORTH CAROLINA.

CHARLOTTE.—Opera House (N. Gray, manager): Richards and Pringle's Minstrels 15; large business.

WILMINGTON.—Opera House (S. A. Schloss, manager): House dark 6-13. The World Against Her 27, 28.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Dark week ending 9. Katie Emmett 11 in her new comedy drama, Chat, An American Boy. At Fort Bliss 18, 19. Ida Van Cortland in a repertoire of bright new comedies week of 25. Her leading man this season is W. J. Butler, an actor of marked ability. The Passing Show Dec. 5; The Defaulter 9; Katie Putnam in The Old Lime Kiln 27.——Item: The fact that Charles Dazey is the author of the play, and that the scenery used is painted from views taken by F. Jay Haynes, make it something of a Fargo production.

GRAND FORKS.—Theatre: Ida Van Cortland co. in standard plays week of 5; business poor; performance fair. Golubock's Dramatic co. in Joseph in Egypt 11, benefit Jewish Synagogue, to a fair house. The Ida Van Cortland co. in Damon and Pythias assisted by local K. P. lodge 14 for benefit Grand Forks Knights Pythias lodge.

BISMARCK.—Athenæum (J. D. Wakeman, manager): Dark 3-9.

JAMESTOWN.—Lloyd's Opera House: Dark week ending 11. Katie Emmett in Chat, An American Boy, 12.

GRAFTON.—Opera House (W. W. Robertson, manager): Dark week ending 9. Maria Sanger 29.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): In Old Kentucky to fair business 7. The play is interesting and was well mounted.——Park Theatre (Harry E. Feicht, manager): A Special Delivery to good business 7-9. A good cast, aided by scenic and mechanical effects, combined to give good satisfaction. A Pair of Kids to well-pleased and good-sized audience 11-13. Henry Winchell is an excellent counterpart of Ezra Kendall, and is surrounded by competent cast, who give the time-worn comedy a good presentation.——Memorial Hall (Soldiers' Home): Daniel A. Kelly in Outcasts of a Great City to a crowded house 8. The play was well received.——Items: D. A. Kelly had three fingers of his right hand badly slashed with a knife during the duel scene in A Shadow Detective at Park Theatre on matinee 7. A long wait for the purpose of bandage was necessary, after which the play and wounded actor resumed.—The foot-ball team of Camille D'Arville Comic Opera co., composed largely of college graduates, played a game with the local team of the Y. M. C. A. at the Fair Grounds 12. The proceeds went to charity for the benefit of the two hospitals.—The advance sale of Camille D'Arville Comic Opera co., which comes to Grand Opera House 12, indicates a crowded house.

URBANA.—Market Square Theatre (H. H. Williams, manager): Owing to the great satisfaction given last season by Leland T. Powers, the reader, in his impersonations, he was selected by the Urbana Lecture Course to open this season, which he did in Sheridan's Rivals 12 to a big house. Greatest satisfaction. The Henry Melnotte co. in Monte Cristo 14; Virginius 15. George McFadden ahead of the Country Circus 18.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Kimball Opera co. and the Peerless Comune in Hendrick Hudson, or The Discovery of Columbus to a good and well-pleased house 5.

UPPER SANDUSKY.—Opera House (Virgil H. Gibson, manager): William C. Andrews, supported by an excellent co., in My Wife's Friend.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): Sowing the Wind co. to a full house 9. Both the play and co. pleased the audience better than anything we have had this season. Miss Maynard gave a forceful portrayal of Rosamond, and while the entire co. was unusually strong, special mention should be made of Walter Green, Marshall Stedman, J. E. Brown and Percy Sharp. The De Haven Comedy co. opened a week's return engagement 11 to a packed house in The Hoosier Heroine. This is one of the best repertoire cos. on the road.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): All the Comforts of Home 11 to a large and fashionable audience; play and co. the best we have had this season. Harrison and Wolfe 28. Midnight Flood 30.

COSHOCTON.—Coshocton Opera House (D. R. Keith, manager): Jane Coombs 7; fashionable audience, packed house. Pair of Kids 14; Ashley Miller in Shakespeare role 15, 16; Fort Bliss 20.

NEWARK.—Memorial Auditorium (Foreman, Rosebrough and Sowersly, managers): The Old Homestead co. to good business 9.

LIMA.—Faurot Opera House (W. A. Livermore, manager): Powell, the magician, appeared to a small house 4. The Cotton King pleased a large house 5. Outcasts of a Great City 8; small house. My Wife's Friend pleased a fair house 11, and Dan Sully in Special Delivery likewise 12; Friends 13; Conroy and Fox 14, and On the Mississippi 16.

CANTON.—The Grand (L. B. Cool, manager): The Country Circus 8 to good business. In Old Kentucky 9 pleased a fair house. Joe Jefferson 22.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): Dark 4-11.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): Al. G. Fields' Darkest America to S. R. O. 5. Wilsey's Congress of Novelties underlined.

IRONTON.—Masonic Opera House: A. O. Babel Concert co. 5 to small house. Rice and Barton in McDoodle and Poodle 7 to top-heavy house. Performance good and heartily applauded.

WASHINGTON C. H.—Opera House (Wilson and Welshemer, managers): Darkest America 9; good business. Runaway Wife 19; advance sale O'Hooligan's Masquerade large.

AKRON.—Academy of Music (W. G. Robinson, manager): In Old Kentucky delighted a large audience 8. The stage settings were good and the Pickaninny brass band came in for their share of applause. The Ideals, headed by Howard Hall and Beatrice Earle, opened a week's engagement 11; popular prices, 10-20-30 cents. Friends 29.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager and proprietor): Old Homestead 5 to large audience and best of satisfaction. Miss Harum Scarum 12.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Old Homestead 8 packed the house; fine performance. Country Circus 11 delighted a large audience. Bloomer Girls 23; Boston Howard Athenæum co. 29.

PIQUA.—Piqua Opera House (C. C. Sauk, manager): Si Perkins 8 to fair business.

POMEROY.—Opera House (Ed. L. Keiser, manager): Corse Payton co. closed a very successful week 9, playing the following: The Parisian Princess, Rose Cottage, Lend Me Five Shillings, A Yankee in Cuba, My Old Kentucky Home, The Plunger, Kathleen Mavourneen, The Sidewalks of New York. The Wilbur Entertainment co. 15.

CARROLLTON.—Opera House (Rutan and Raley, managers): Jane Coombs co. in Bleak House 9 to large fashionable and well-pleased audience. Miss Coombs is supported by a strong co. House dark 11-16.——Minerva Opera House (G. F. Yungling, manager): Jolly Joe's Minstrels, composed of popular society belles in black face, 5 to capacity of house. S. R. O. sign was even occupied.——Sherrodsville Theatre (H. R. Kemerer, manager): Royal Welsh Ladies' Choir 11 to full house at advanced prices. Enthusiastic appreciation by full house.

MASSILLON.—Bucher's Opera House (M. Bar, manager): Amy Lee and Frank Doane in Harum Scarum 11; a good house to a delighted audience. Bloomer Girl 25.

GREENVILLE.—Opera House (Rupe and Murphy, managers): Burton and Coleman's Si Perkins co. to moderate business; orchestra excellent, performance mediocre. O'Hooligan Masquerade 16; Tennessee Jubilee Singers 18.

MIDDLETOWN.—Sorg Opera House (J. C. Breretun, manager): Mexico 12 to a small but well-pleased audience.

EAST LIVERPOOL.—New Grand (James Norris, manager): The Pay Train filled the house 6. Miss Harum Scarum to good business 9. Corse Payton open week 11 to S. R. O.

LANCASTER.—Chestnut Street Opera House (Neil McNeill, lessee; Clara M. McNeill, manager): Edwin Milton Royle's comedy-drama, Friends, under management of Arthur C. Aiston 7; good house; performance excellent. Jule Walter's Money Order 22; Helen Mora in A Modern Mephisto 28.——Items: This was the first appearance here of Friends and was very cordially received, making many friends. O'Hooligan's Masquerade 11; good house; a very laughable performance

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Mr. and Mrs. Milton Royle in Mexico 6; fair business. Fanny Rice in Nancy 8; poor business. Camille D'Arville in Madeline, or The Magic Kiss, 11, splendid performance to good business. Sam T. Jack's co. in The Bull-Fighter 13; Conroy and Fox in O'Flarity's Vacation 15; Frank Bush in Girl Wanted 18.——Black's Opera House (Samuel Waldman, manager): Special Delivery 6; poor business. Carrie Louis 7, 9, fair business. O'Hooligan's Masquerade 14.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): O'Hooligan's Masquerade 6; poor performance to fair attendance. Madge Tucker co. opened three-nights engagement 11 to full house.

FREMONT.—Opera House (Heim and Haynes, managers): Emile Bancker in Our Flat 12 pleased a large audience. Friends 23.

FOSTORIA.—Andes Opera House (Campbell and Veon, managers,: Our Flat to fair business and gave the best of satisfaction 11.

GALION.—Central Opera House (Waldman and Rettig, managers). William C. Andrews in My Wife's Friend 3 to small but well-pleased audience. Charleston 13-16; home talent. Hoss and Hoss 19.——City Opera House (S. E. Riblet, manager); Dark.

MARIETTA.—Auditorium (M. G. Seipel, manager): Nip and Tuck 13 to a fair house. A Money Order 20.——Opera House (C. Schramm, Jr., manager): Big Sensation 22

SANDUSKY.—New Neilsen Opera House (Charles Bastz, manager): The Ideals, under the management of John H. Himmelein, closed a very successful week's engagement 9. The co. is strong throughout and the repertoire is excellent. Emily Bancker in Our Flat is assured a good house 13, for the advance sale is large. Hoss and Hoss comes 14.

WAPAKONETA.—Timmermeister's Opera House (G. A. Wintzer, manager): Conroy and Fox in O'Flarity's Vacation gave a good performance to a large house 12.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): Camille D'Arville 7-9; good business. Jolly Old Chums 12, 13; fair business. The Wife 18-20; Joseph Jefferson 21.——Item: George Jackson, of A Railroad Ticket, has left that co. to direct the completion of the stage at the Grand Southern Theatre. They are working night and day, and will probably complete the theatre before the holidays.

UHRICHSVILLE.—City Opera House (Elvano and Vanderburm, managers): Jane Coombs in A Bleak House 9 to good business; performance good. Eugene O'Rourke in The Wicklow Postman 13 to good house; performance gave general satisfaction. Zero 27.

TOLEDO.—People's Theatre (S. W. Brady, manager): Captain Paul, presented by an inferior co., drew fair houses 10-13. In Old Kentucky 17-20; Rush City 21-23.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Conroy and Fox 9; good business. Gladys Wallace 13; Ezra Kendall 16; Carrie Louis 18-25; The Wife 28.

TROY.—Opera House (Lee and Tamplin, managers): Sam J. Burton and James R. Field in Si Perkins pleased a good sized audience 7. Galliger, West and Watson in O'Hooligan's Masquerade 15.

STEUBENVILLE.—City Opera House (Charles J. Vogel, manager): A Country Circus 6; All the Comforts of Home 12; fair house; A Money Order 16; Shore Acres 25; Harrison J. Wolf 27; Kirmiss 28; Hopkins' Transoceanic co. 30.

CIRCLEVILLE.—Grand Opera House (Percy A. Walling, manager); Carrie Louis opened 12 to S. R. O. for a week in repertoire.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): A large and fashionable audience 7 to witness The Old Homestead. The play scored a success, as did George Wilson in the leading character, who won the audience at once. The Gilbert Comic Opera co. in The Mascot 15.

ZANESVILLE.—Opera House (R. D. Schultz, manager): The White Slave 8; every seat in the house sold. The Country Circus 13; S. R. O.: All the Comforts of Home 15.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Wilbur Entertainment co. 9 and matinee; crowded houses; performance quite satisfactory. House dark week of 11. Marie Kensie canceled. New Grand opens 18, Edwin Milton Royle in Friends, Mexico 19, to be followed by Innes' Famous Band 22; Murray and Mack 23. Wash. Hoskins, billposter, with Ringling Brothers' Circus, home for Winter.

BOWLING GREEN.—Grand Opera House (Hankey Brothers, managers): Gilbert Opera co. presented Mascot 14; light business. The burlesque carnival, Up to Date), by local talent, seventy-five men taking part, 15. Friends 27.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—Overholser Opera House (Ed. Overholser, manager): Professor Anton Dahl's Concert co. 4: large and well-pleased audience.

OREGON.

BAKER CITY.—Rust's Hall (M. B. Goldstein, manager): Pauline Hall co. 7; packed house; fine attraction. The Tornado 13.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Appell, managers): The Two Johns for two performances 9 drew fair business. May Smith Robbins in Little Trixie played to a fair audience and with satisfactory results. A Milk White Flag caught on in good style 12, and played to big business. Hoyt's farces are popular here as elsewhere, and always have a large attendance. Frank Lawton, Charles Warren and George A. Beane were the principal laugh-makers. Clarissa Agnew as the nine-year-old orphan was a hit, and Lee Lamar as the doubtful widow acted in spirit with her role. The toute ensemble was very fine. Della Fox in Fleur de Lis caught the town at doubly increased prices 13. This little lady has borne out the assertion made by your correspondent several years ago, when she was a member of the Conried Opera co. and had not won her present standing—that she was a comer and worthy of notice. The opera was sumptuously produced, everything in first-class style, with a large and finely drilled chorus. The principals, Jeff D'Angelis, Alf. Wheelen, Melville Stewart, and Kate Uart, were able assistants of the bright little star. Girl Wanted, the vehicle which Frank Bush uses to present himself, was given 14; a good attendance and thoroughly pleased audience. Wang 16; Kellar 18; Y. M. C. A. 19; Eight Bells 20; The Old Homestead 21; Kittie Rhoades week 25.

EASTON.—Abel Opera House (Dr. W. K. Detweiler, manager): The Hustler to big business 6. The Tornado, with its scenic effects, delighted a large audience 11. Wang, in all its glory, filled the house from top to bottom 13. Albert Hart, who has been playing Wang, did not appear in the cast, as he was suffering from a very bad cold. He appeared before the curtain between the acts, and tendered his apologies and thanked the audience for their hearty appreciation of his understudy's (Charles Fuller) rendition of the Siamese Regent. Mr. Fuller filled the bill very capably, and was well received by the audience. The music, under the direction of Charles S. Burton, assisted by the house orchestra, and five musicians carried by the co., was a pleasing feature of the evening, and it was refreshing to see something else beside the leader drumming on the piano, as is usually the case with road opera cos. Indications point to a banner house for A Milk White Flag 15.

MT. CARMEL.—Burnside Post Opera House (Joseph Gould, manager): Wolford-Holmes and Sheridan co. opened a three-nights' engagement to good business 7-9 in The Smugglers, The Train Wreckers, and Dan L. Hart's Underground. The scenic effects of Underground were not up to the expectations of the large audience.——Item: Over twelve hundred people witnessed the production of Underground 9; largest audience here on record.

OIL CITY.—Opera House (C. M. Loomis, manager): The Corsican Brothers 6 to small house. Mozart Symphony Club 7 to S. R. O. Maloney's Mishaps 11 to topheavy house; excellent specialties. Herne's Shore Acres 13; The Gormans 15; Robert Mantell 18; Sowing the Wind 20; Y. M. C. A. (local) 22; Jolly Old Chums 23; Clifton and Middleton in repertoire week 25-30. A Girl Up to Date, booked for 19, cancelled.——Wonderland (Charles P. Dempsey, manager): This house was opened 4 with a fair vaudeville bill; business for the week moderate. Price and Watson's Merry Makers in varied programme 11-16.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Sam T. Jack's Adamless Eden co. to fair business 2. Charles Blaney's A Baggage Check 6; good business. Wang 9 to large and well-pleased house. Charles B. Hanford, Elihu R. Spencer and Nora O'Brien in Romeo and Juliet 14; Nellie McHenry in Bicycle Girl 16; Morrison's Faust 19; The Girl I Left Behind 22.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Hoss and Hoss 9; poor house. The Gormans 13; fair business; good satisfaction. Shore Acres 15; Roland Reed 19; Sowing the Wind 21.——Item: Girl Up to Date, booked for 18, cancelled.

ALLENTOWN.—Academy of Music (R. E. Worman, manager): The Hustler packed the house 8. Walter Sanford's co. gave Power of Gold and My Jack 7-9. Mr. Sanford has a very good co., and both plays were presented in good style. The Ethel Tucker and H. P. Meldon co. opened a week's engagement 11 in repertoire of popular plays. Miss Tucker is suffering with a bad attack of nervous prostration. She, however, assumes her role, and does creditable work under the circumstances. Wang 19; Jolly Old Chums 21; Two Old Cronies 23; Night Owls 25, 26; Bunch of Keys 28; Eight Bells 29; Gorman Brothers 30.

YORK.—Opera House (B. C. Pentz, manager): The Birds of a Feather co., headed by Iola Pomeroy, had date of 7 cancelled on them by Manager Pentz. The co. afterwards arrived late in the evening, but as paper had been taken down and advertisements discontinued no performance was given. The Engineer 9 gave a fair performance with some excellent scenery to a small house. They were greatly handicapped by an immense outdoor demonstration. Kittie Rhoades opened a week in repertoire 11 with A Wife's Secret to large business.——Knights of St Paul Hall: Louis and Barbara Tremnell, the blind prodigies, gave a pleasing entertainment to a large audience 12. Wang 18; Eight Bells 21; The Old Homestead 23.

JOHNSTOWN.—Opera House (James G. Ellis, manager): The Royal Welsh Singers made their first appearance 7 at advanced prices, and fully two hundred people were turned away. Shore Acres brought out another large audience 9, and a better satisfied one never left this house. On the Mississippi had a fairly good house 14, and gave general satisfaction. Waite Comedy co. 18-23.——Adair's Opera House (Alex. Adair, manager): Ben Hur (local) to crowded houses 7-9 nightly for benefit of Memorial Hospital. South Before the War gave a splendid performance to a good house 13.——Eden Musee (H. B. Cohn, manager): This house is deserving of the immense business it is doing.

GREENSBURG.—Kraggy's Theatre (R. G. Curran, manager): The Clifton and Middleton co. opened a three-nights' engagement 12 in The Ranch King; small audience; performance fair. Libby Prison was presented 13 and Myrtle Ferns 14, both to small audiences. A Baggage Check 18; Jolly Old Chums 19; May Smith Robbins in Little Trixie 23; Carter's Fast Mail 30; A Trip to Chinatown Dec. 5.

WILKES BARRE.—Grand Opera House (M. H. Burgunder, manager): Charley's Aunt 5 under the management of Charles Frohman played to a large and well-pleased audience.——Music Hall (W. C. Mack, manager): Ethel Tucker played to good business 4-6. Plays and Players opened a three-nights' stand to good business 11-13.

FRANKLIN.—Opera House (James P. Keene, manager): Harrison J. Wolfe in The Corsican Brothers 7 to fair house. Shore Acres 14; Annie Taylor's stock co. week 16-23.

ERIE.—Park Opera House (Wagner and Reis, lessees): W. S. Cleveland to fair business 9. Rentz-Santley Novelty and Burlesque co. 16; topheavy house; performance of not a very elevating tone. The Gormans in their new musical comedy, The Gilhoolys Abroad, 12, gave the patrons of the Park a genuine treat; the programme is one that is enjoyable throughout, the attendance being both large and fashionable. Robert Mantell 20.

ASHLAND.—Grand Opera House (Frank H. Waite, manager): Lincoln J. Carter's play The Tornado, which was presented at the Opera House 13, was a great improvement over what it was when it was here last year. The piece was excellently staged, and the cast includes a number of first-class people. The production gave considerable satisfaction to the audience, which was a large one, considering that there was a strong counter attraction in town the same night in the Remenyi recital. Wolford-Holmes and Sheridan Dramatic co. 18-20; South Before the War 21.

CONNELLSVILLE.—New Myer's Opera House (Charles R. Jones, manager). Minnie Seward 4-9 ended the week to fair-sized houses; excellent performances. Carrie Russell's Voltair Operatic co. 14; Duncan Clark's Female Minstrels 16; The Midnight Flood 19.

PUNXSUTAWNEY.—Mahoning Street Opera House (Charles Fish, manager): Dark 11-13. Midnight Flood 14; Little Trixie co. 15.

JEANNETTE.—Opera House (A. B. Blitz, manager): Flora Stamford Repertoire co. closed a successful week 10. South Before the War 13. Clifton and Middleton's co. in Ranch King, Myrtle Ferns, and Libby Prison, 14, 15, 16.

COLUMBIA.—Opera House (James A. Allison, manager): Bertram and Willard's co. in The Engineer 11; fair performance to medium business.

PITTSTON.—Music Hall (J. A. MacDougall, manager): A Bunch of Keys 8; large and well-pleased audience. Milton Aborn Opera co. 14-16; Otis Skinner 19; Niobe 25.

PHILIPSBURG.—Pierce's Opera House (Thomas Byron, manager): Wolford, Holmes and Sheridan co. closed a three-nights' engagement 6 to a packed house; the co. is an exceptionally strong one. Minnie Seward 18-23; Fast Mail 25; A Trip to Chinatown Dec 2.——Item: Manager Byron has secured the services of Professor H. E. C. Kauffman, lately of Harrisburg, as musical director.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): A Baggage Check 8; return date; to good business. Lincoln J. Carter's Tornado 12 to fair-sized house. Man About Town 14; South Before the War 16; The Past Mail 18.

LOCK HAVEN.—Opera House (J. H. Mussina, manager): J. C. Stewart's Two Johns co. 7; crowded house and general satisfaction. Charles E. Blaney's A Baggage Check 13; Powell the magician 19; Aiden and Benedict in Fabio Romani 27.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Chimes of Normandy 8, 9; local talent; large houses. Rentz-Santley Burlesque co. 12; good attendance. Rhéa 18; Gormans 19.

LEWISTOWN.—Temple Opera House (J. A. McKinney, manager): Midnight Flood 9; fair house; poor performance. Little Trixie 12; excellent performance to S. R. O. Powell 22.

SCRANTON.—Davis' Theatre (George E. Davis, manager): John J. Black and co 7-9 in Old Rube Tanner to fair business. Dan McCarthy in The Cruiskeen Lawn 11-13 to large business.——The Frothingham (Wagner and Reis, managers): Dark week beginning 6.——Academy of Music (M. H. Burgunder, manager): Milton Aborn Opera co. 6-9 at popular prices to fair business.

TYRONE.—Academy of Music (G. W. Hamersley, manager): Pay Train 8; fair business. Midnight Flood 11; small audience; well pleased.

SHARON.—Carver Opera House (P. F. Davis, manager): Joseph J. Sullivan in Maloney's Mishaps 7;

topheavy house; performance good. Carrie Russell co. to fair business 8. Harrison Wolfe in The Corsican Brothers 9 was by far the best performance of the season. The co. is far above the average.

CORRY.—Week's Theatre (L. A. White, manager): Hoss and Hoss 8; good house and performance. Midnight Special 21; Sowing the Wind 25.

WARREN.—Library Theatre (F. R. Scott, manager): Shore Acres 11; large-sized audience; one of the finest productions in the history of the house. Sowing the Wind 19.

BEAVER FALLS.—Sixth Avenue Theatre (F. H. Cashbaugh, manager): Edwin J. Wolfe in The Corsican Brothers 12; small audience; fair satisfaction. Sowing the Wind 13; good-sized audience; excellent satisfaction. Shore Acres 16; Corse Payton week 18; A Baggage Check 28; A Private Secretary 29.

BETHLEHEM.—Opera House (L. F. Walters, manager): The Witch was presented 9 by Frohman's well-balanced co. to large and appreciative audience. The Man About Town co. 12 disgusted a small audience. The local press was very bitter in condemnation of the performance. The Power of Gold 15; My Jack 16; Two Johns 18; Bunch of Keys 23.——Central Theatre (H. A. Groman, manager): Lost in New York 11 to fair business; co. very good. Paris Gaiety Burlesque co. 16.

DANVILLE.—Opera House (F. C. Angle, manager): The Two Johns 14; The Engineer 16; The Fast Mail 19; The Mikado 22, 23; Fabio Romani 26; Old Rube Tanner 28.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Fay Foster Burlesque co. 7 to a large and well-pleased audience. A Bunch of Keys 23.

LEWISBURG.—New Opera House (W. W. Wolfe, manager): Two Johns co. 8; fair house; audience well pleased. Fast Mail 22.

MONONGAHELA.—Gamble's Opera House (Sam P. Vohe, manager): Dark 4-16.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): Shore Acres pleased a very large house 6. Teachers' Institute attractions 11-14; Wang 15; Hanford-Spencer-O'Brien in Merchant of Venice and Romeo and Juliet 16; Kellar 19; For Fair Virginia 20.

ROCHESTER.—Opera House (C. A. Vandenlier, manager): Gustav Frohman's Sowing the Wind co. 12 pleased a large and appreciative audience. The work of Mita Maynard as Rosamund deserves especial mention.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): A Trip to Chinatown 20; Syracuse Glee Club 28.

MILTON.—Grand Opera House (Griffith and Co., managers): House dark 11-16. The Fast Mail 21.

LEBANON.—Fisher Opera House (George H. Spang, manager): The Engineer 12 to a well-pleased audience. The Tornado 15; Eight Bells 20.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Powell pleased a good house 8. The White Slave gave an elegant performance to a well-filled house 9. Sowing the Wind 11 to large and fashionable audience.——Item: MacAndrew Brothers, scenic artists, have removed their studio from the Altmeyer Theatre building, and will soon locate permanently in New York city.

WEST CHESTER.—Opera House (F. J. Painter, manager): Della Fox Opera co. 12; performance excellent to fair house.——Assembly Building (Davis Beaumont, manager): Hanford-Spencer-O'Brien co. in Romeo and Juliet 13; good performance to fair house.

BLOOMSBURG.—Opera House (W. O. Holmes, manager): Wolford-Holmes and Sheridan co. 10-14 at popular prices in The Smugglers, The Train Wreckers, Mystic Mountain, and Dan L. Hart's Underground, to fair business. On account of not being able to get all their scenery on the stage, the performances were not up to their usual standard.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): Hoyt's Bunch of Keys 9; fair house and fair show. London Assurance by local talent 28.

TITUSVILLE.—Opera House (John Gahan, lessee): W. S. Cleveland's Minstrels 8; performance excellent to S. R. O.; receipts, $530. Shore Acres' performance excellent to S. R. O.; receipts, $633.50. Midnight Special 20; Sowing the Wind 22; A Baggage Check 30; Punch Robertson in repertoire Dec. 2-7; Jane Agnott in repertoire 9-11; Fast Mail 13.——Items: A Girl Up to Date 16, cancelled.—Thanksgiving, Christmas and New Year's dates are open, and Manager Gahan would like to hear from any first-class attraction.—The last week's business has been the largest ever known here.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): Lincoln J. Carter's The Fast Mail 8 to the largest house of the season.

HAZLETON.—Grand Opera House (G. W. Hamersley, manager): The Milton Aborn Opera co. in repertoire 11-13, Wednesday matinee, to light business. This co. deserved better, as it is among the best seen in Hazleton.

READING.—Grand Opera House (George M. Miller, manager): May Smith Robbins gave good performances of Little Trixie to large houses 7-9.—— Academy of Music (John D. Mishler, manager): A good performance of Charley's Aunt attracted a large audience 7. On the Mississippi was well produced to a large house 11. The Two Johns amused a good-sized house 12.——Bijou Theatre (Charles Gilder, manager): Jule Walters' comedy, A Money Order, 7-9; performance very good.

MAUCH CHUNK.—Opera House (John H. Faga, manager): The Hustler 12; good business; performance excellent.

MINERSVILLE.—Opera House (Roehrig and Kear, managers): Brobsh Brothers' Minstrels 9 to S. R. O. The Engineer 13 to a fair audience; the co. is the best seen here this season. Welsh Brothers' Vaudeville 23; local, 27; Tim the Tinker Dec. 4.

CARLISLE.—Sentinel Opera House (George Veager, manager): Welsh Brothers' Twentieth Century Vaudeville co. 7; poor business; this co. gave poor satisfaction. It is made up principally of circus people who were with Welsh Brothers' Ten-Cent Circus last Summer. Gorton's Minstrels 9 to biggest house of the season, and gave excellent satisfaction.——Bosler Hall: Remenyi 9 proved to be the musical event of the season, giving perfect satisfaction to over a four-hundred-dollar house. Ethel May, billed as a child wonder, in Edilha's Burqulor 15. Cold Day co. 22; Funny Story 23; Simmons' Comedians week of 25; Bunch of Keys Dec. 3.

CLEARFIELD.—Opera House (T. E. Clarke, manager): Lovett canceled 7, 8. House dark 11-16. Powell 18.

UNION CITY.—Cooper Opera House (J. H. Blanchard, manager): J. J. Sullivan in Maloney's Mishaps 12 to good business; satisfactory performance. Norris Brothers' Equine and Canine Paradox 13; large and enthusiastic audience.

ALTOONA.—Eleventh Avenue Opera House (Mishler and Myers, managers): Shore Acres 8; receipts, $749.25. Milk White Flag 10; receipts, $630.75. On the Mississippi 13; receipts, $413. A Baggage Check 14 to good business. Little Trixie 16; Old Homestead 19; Jolly Chums 20; Fair Virginia 21.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): A Baggage Check played return date 9 to good house; performance just the kind that suits the major portion of our theatre-goers. The Fast Mail drew a fair house 14; scenic features were all well presented, but the co. was not up to the standard. The Tornado 14.

FRANKFORD.—Music Hall (William B. Allen, manager): Fay Foster 8, 9; excellent co.; pleased large audiences; booked for return date. Power of Gold 11, 12 to good business. My Jack 13, 14; excellent performance to large houses. Cinderella 16; Morrison's Faust 20; Man About Town 22, 23.

RHODE ISLAND.

NEWPORT.—Opera House (Thomas F. Martin, manager): Carl Haswin in the sterling Silver King to good house 12. Black Sheep 14. James O'Neill, who is always welcome, will be with us in Virginius 14. Will Pascoe, a Newport boy, is with O'Neill, as he has been for several seasons, and we all feel proud of "Will" for his work receives much praise. Cissy Fitzgerald in The Foundling is due 18 and Struggles of Life 19. Mrs. Rodenbaugh, formerly Charlotte Wayland, of this city, is to stage a local tableaux of Evangeline under local auspices 21. Thomas E. Shea in repertoire week of 25. An item that did not belong in this letter of last week reflected on the local management's bookings; but as a matter of fact the following list of the season's attractions will show that Manager Thomas F. Martin is giving attractions that are as good, if not better, than towns of 20,000, and in many instances compare with the larger cities.

WOONSOCKET.—Opera House (Blandford and Sweatt, managers): James O'Neill as The Courier of Lyons was greeted by a large and appreciative audience 13. Alexander Salvini 19.——Music Hall (L. Maillour, manager): White Crook 16; Fay Foster co. 18, Night Owls 21; Thanksgiving matinee and evening American Girls.——Item: During the last two weeks 200 new orchestra chairs upholstered in leather have replaced the old ones greatly to the satisfaction of the patrons.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): The Sawtelle Dramatic co. (old favorites here) opened a week's engagement 11 to S. R. O. The Black Crook 21.

SOUTH CAROLINA.

SUMTER.—Academy of Music (E. H. Moses, manager): Fitz and Webster in a Breezy Time 6; performance good; played to best business of the season here. Amy Lee in Harum Scarum 18; Pawnee Bill's Wild West Show 15.

GREENVILLE.—Opera House (Fitzgerald and Morgan, managers): Fitz and Webster in a Breezy Time 12.

SPARTANBURG.—City Opera House (Max Greenwald, manager): Fitz and Webster in a Breezy Time 11. Excellent performance to good business.

COLUMBIA.—Opera House (Eugene Cramer, manager): Fitz and Webster in A Breezy Time 7. Capital performance to an enthusiastic house. Katie Putnam 13-15.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Ward and Vokes in A Run on the Bank 8 filled every seat and gave the very best of satisfaction. A Turkish Bath 18.——Item: Rehearsals for Mikado to be given about Christmas time are under way. The performance will be given for the benefit of the Ladies' Aid Society.

TENNESSEE.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): The Manhattans in Vetiva or A Trip to the Rockies 8 to good business. R. E. Graham as Gerald Greenback made a big hit. The co. had to respond to several curtain calls. J. K. Emmett 9 to empty benches; play good. Al. G. Field's Minstrels 14.—— Item: The different cos. playing this town this season almost unanimously state that business in the South, north of the cotton belt, is the worst in years.

MURFREESBORO.—Mason's Opera House (J. D. Fletcher, manager): House dark 4-9; Trilby 15; Beach and Bower's Minstrels 19.

JACKSON.—Pythian Opera House (Woerner and Tuchfeldt, managers): Yale's Devils Auction 5; S. R. O. The entertainment was satisfactory to entire audience. Limited Mail 11; good business.

COLUMBIA.—Grand Opera House (Helm Brothers and Barker, managers): A Farmer's Daughter failed to appear 4; J. K. Emmett in Fritz in a Mad House pleased his audience 8. Signorina Nici Moreska 15, John B. Hymer in Faust 20; Century Club Minstrels, local talent, 21; Stowaway 27.——Item: L. Barker, one of the managers, leaves this week for Atlanta, where he is going into business. The house will be managed the rest of the season by Helm Brothers. A. B. McBride will occupy the box office.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): The Land of the Midnight Sun 7-9 to only fair business. Louis James delighted good-sized audiences 12-14 appearing in Hamlet, Othello, Virginius and Marmion.——Auditorium (Ben M. Stainbeck, manager): This place which was built for large gatherings and which has a seating capacity of 5,000 has let the bars down and is now open to any and all attractions within the limits of decency. Ex-Governor Hubbard of Texas lectured there before a good house 7 followed 9 by Sousa's Peerless Band to large business. The Limited Mail 7-9 showed here before meager houses. Rice's 1492 with a good caste and pleasing show 13, 14; good business.

NASHVILLE.—The Vendome (Curry and Boyle, managers): Fantasma 7-9 played to good business. Sousa's Band 11, matinee and night to large houses. Trilby 13, 14; Louis James 15, 16; The Lost Paradise 18, 19; Katie Putnam 20, 21; Fair Virginia 22, 23.—— Grand Opera House (Curry and Boyle, managers): Billy Van's Minstrels 8, 9 played to fair houses. House dark 11-16. Equine and Canine Carnival 18-23. Effie Elisler 7-9 played here to light business and A Railroad Ticket 11, 12 played to fair business.

BRISTOL.—Harmeling Opera House (Bunting and Mothner, managers): Georgia Minstrels 9 played to well pleased audience; good house; gallery packed. The White Squadron 11; fair house; acting good; Marie Wainwright 18; Punch Robertson's repertoire co. 19-25.

TEXAS

DALLAS.—Opera House (George Anzy, manager): A crowd of negroes presented what they termed In Old Tennessee, but was, in fact, a barn-stormer of the worst kind. The co. should not be permitted in any respectable house. Charles L. Davis, in Alvin Joslin, 6 to only fair business. A Fatted Calf co. held the boards 8, 9, to exceedingly light business, owing to the usual lull and tired feeling of the people usual after a three weeks' siege of a fair.

DENISON.—Opera House (M. L. Eppstein, manager): M. B. Leavitt's Spider and Fly 7; fair attendance; performance cut short. Span of Life 14. A Fatted Calf 15.——McDougall Opera House (Zuegtraff and Pratt, managers): Fitzsimmons and his co. of athletes 8; attendance 300.——Item: C. L. Davis' Alvin Joslin co., billed for 8, arrived, but one hour before curtain went up Mr. Davis was taken suddenly ill and audience dismissed. The illness was of short duration, as the entire co. left next day for next city en route.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers' Music Co.; managers): Hennessy Leroyle, the jolly comedian, opened the season 6-9 to big houses the first three nights, but the fourth and last night was a small house, due to the very bad weather. Hennessy Leroyle ranks as one of the best comedians that have visited Victoria. His supporting co. is good. Among them may be mentioned particularly Lottie Wade and Bernice Howard. Miss Wade's singing in French, English and German seemed highly appreciated by the audience. And Bernice Howard, who became a favorite of Victoria theatregoers on her visit here two seasons ago with A Pretzel co., more than scored a success. Hennessy Leroyle has added a solo band and orchestra to his co., which is much above the average that have visited us.

WACO.—The Grand (Jake Schwartz, manager) A Fatted Calf 4, matinee and night, to fair-sized audiences; performance well received. William Calder's "Span of Life 6 to poor business. The performance and supporting co. were very tame; audience disgusted. M. B. Leavitt's Greater Spider and Fly 9 proved to be smaller than ever before, as the performance was very rank, not one redeeming feature being presented. The co. is badly disfigured, as most of the leading people left at New Orleans, and those remaining are drooping out daily. William H Multon and May Masoney left The Spider and Fly co. here 9. The latter left for San Francisco 10 to spend the Winter.——Item: Hugh Morrison, James E. Black and Nellie Nielson, of the late Miss Dixie co. are in the city, intending to organize a repertoire co. and play small towns in Texas the coming season. Charles E. Kennedy and H. Davis, "fakirs," claiming to be in advance of Sells Brothers' Circus, were here 31 and tried to bunco our city billposter, Louis Sternkoob, but failed, as he caught on to their game in time. They claimed Sells' show would be here 25, and tried to work Mr. Sternkoob out of some money.

TYLER.—Grand Opera House (Durst and Epes, managers): Frank Jones, in "Our Country Cousin, 6 to medium house. Clay Clement, in The New Dominion, to small house, owing to incessant rain for forty-eight hours. It was one of the best-pleased audiences ever assembled, and a return date will fill the house. Alvin Joslin, by Charles L. Davis, 13.

TERRELL.—Brin's Opera House (Samuel L. Dey, manager): D. P. Sutton co. played a three nights' engagement, presenting The Fall of the Alamo 4, Montgomery 5 and Unknown 6. The performances with Albert Taylor as leading man were good. Mr. Taylor is the author of The Alamo, also Montgomery, a play just finished, this being the fourth presentation. Although Mr. Taylor's support is not as strong as it should be, he acquitted himself creditably, and his new play was well received and is destined to be a very popular one in the South. Frank Jones, in A Country Cousin, 9 to a good business; performance excellent. Charles L. Davis, in Alvin Joslin; 12. Jerome Opera co. 28.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): M. B. Leavitt's Spider and Fly co. appeared 1, matinee and night, to fair business. The co. was badly crippled on account of sickness. In Old Tennessee 2 was presented by a band of negroes, under the management of Makeever and Floto, to topheavy house; performance was very crude; the singing was fair. William Calder's co. presented The Span of Life for the first time here to fair houses only 8, 9, with Saturday matinee. Inclement weather caused poor attendance.

TEXARKANA.—Ghio's Opera House (Harry Ehrlich, manager): Bob Fitzsimmons and party gave a performance 5 to poor business. The capacity of the house was thoroughly tested 6 with the fashionable people of the city to witness Louis James in Othello. The support responded to every part well. The audience was pleased. The Wallace co. gave two profitable performances 9, notwithstanding the rain.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): The Country Cousins 5 to poor business; co. weak. Clay Clement, in The New Dominion, 7 to a large and select audience. Mr. Clement is an actor of ability, and the part of the Baron was rendered by him in a very capable and pleasing manner; balance of co. good; entire satisfaction. The Cecilian Quartette at Y. M. C. A. rooms 8 to small audience on account of disagreeable weather; entertainment good.

MARSHALL.—Marshall Opera House (Johnson Brothers, managers): Alvin Joslin 5 to fair business. Clay Clements 6 to good business. This was Mr. Clements' third appearance in Marshall, and, notwithstanding he played at advanced prices, he had a full house and a very enthusiastic audience. Land of the Midnight Sun 15.

CLARKSVILLE.—Trilling's Opera House (C. S. Ruble, manager): Dark 4-9.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers): Clay Clement, in The New Dominion, 13. Shubert's Quintette 15.

TEMPLE.—Bijou Opera House (F. A. Venney and Company, Lessees): A Fatted Calf to small but appreciative audience 6. Clay Clement 12.

AUSTIN.—Millett's Opera House (Rigsby and Walker, managers): The Span of Life played a return engagement 5 to fair business. Bert Coote, in A New Boy, was billed for matinee and night 9, but, on account of bad weather, gave only night performance to small but highly pleased audience. Sinbad 10, Bob Fitzsimmons 13.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): Spider and Fly 8 to poor business, owing to a heavy rain storm. Charles L. Davis, in Alvin Joslin, 9 to fair business.

GAINESVILLE.—Opera House (Paul Gallia, manager): Spooner Dramatic co. in repertoire 4-9 at popular prices to crowded houses; performances entirely satisfactory. Spider and Fly played a fair audience 5.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, lessee; E. Bingman, manager): The New Boy, an excellent performance, drew only light houses 4, 5. Sinbad the Sailor 6, 7, with matinee; magnificent business throughout, the spectacular feature especially pleasing; gross receipts $2,305. In Old Tennessee 2; poor house and poor co.

NAVASOTA.—Columbia Opera House (Goodman and Peeples, managers): Ladies' Cecilian Quartette 6; good business. In Old Tennessee 7; top-heavy house. Cecilia Eppinghausen Bailey's Grand Concert co. 8; good business. Tennessee Pardner co. 27.

EL PASO.—Myar's Opera House (A. B. McKie, manager): Joe Cawthorne, in A Fool for Luck, supported by Annie Buckley, to good business.——Chopin Music Hall (Leitch and Dewey, managers): Ovide Musin Concert Co. 13.

CORSICANA.—Merchants' Opera House (Pinkston and Church, managers): Span of Life 7; small, but well-pleased audience. Clay Clements, in The New Dominion, pleased a large audience 9. The Schuberts, under the auspices of the Y. M. C. A., filled the house from pit to dome 11. Frank Jones, in Our Country Cousin, 13.

WAXAHACHIE.—Opera House (W. H. Davenport, manager): Country Cousin, billed 8, canceled on account of error in date. Clay Clements 14.——The Schuberts appeared at the Academy of Music to select and appreciative audience 19; good business, notwithstanding the weather.

BRYAN.—Grand Opera House (J. B. Mike, manager): In Old Tennessee 6 to fair business. Schubert's Quartette 12.

TAYLOR.—Taylor Opera House (Booth and Kimbro, managers): Eugene Robinson's A Fatted Calf to good business 7. A New Boy 13. Alvin Joslin 18. A. W. Hawks, lecturer, 26.

HUNTSVILLE.—Henry Opera House (John Henry, manager): The Cecilian Quartette 9 rendered a very attractive programme. Those in attendence are profuse in their commendation of the performance.

ABILENE.—R. and W. Opera House (W. F. D. Bitjér, manager): Rain interfered with business of Payton Comedy co. 4-9. They will play return date 25, 26. Frank Jones 21. Spooner Dramatic co. 9-14.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Fast Mail 6 to good house, mostly galleries, who were wild with delight. De Wolf Hopper and charming Edna Wallace matinee 9 at advanced prices to packed houses.——Grand Opera House (J. B. Rogers, manager): School was pre-ented week of 4 to light business.——Lyceum Theatre (Gates and Ellsworth, managers): Mahara's Minstrels, an organization of genuine colors, gave a good performance and did a fair business 6-9.

LOGAN.—Thatcher's Opera House (Guy Thatcher, manager): House dark 4-9. Mahara's Minstrels 11; The Tornado 16.

OGDEN.—Grand Opera House (Joseph Clark, manager): Pauline Hall co. in Dorcas played here 11 to a good house. Dark rest of the week.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Robert Hilliard in Lost—24 Hours 9; played to one of the largest and most fashionable houses of the season. Andrew Mack 11, like all of D. W. Truss and Co.'s cos., played to S. R. O. Charles T. Ellis 19; Gilmore's Band 23; Princess Bonnie 25; Tony Farrell 28.

BENNINGTON.—Opera House (F. M. Tiffany, lessee and manager): Robert Hilliard 20 in Lost—24 Hours to good business, the co. first-class and everyone satisfied. Stetson's Uncle Tom's Cabin 11; very large audience. Charles Ellis in The Alsatian 27.

BELLOWS FALLS.—Opera House (Brosnahan and Blakley, managers): Ness Jollity co. 8 to a large and well-pleased audience. Side-Tracked 16.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Arthur Sidman in Summer Showers to a small house 11. Gilmore's Band 23.

VIRGINIA.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): C. H. Hanford, Spencer and O'Brien 8, 9, and matinee, in Shakespearean presentations; good performance to fair business. Kate Claxton in The Two Orphans 11; crowded house. Marie Wainwright 13, 14 in The Love Chase 13, and An Unequal Match 14; very good attendance. The Tornado 25.

LYNCHBURG.—Opera House (F. M. Dawson, manager): The World Against Her 5; good performance to very small audience.

SUFFOLK.—City Hall Theatre (H. E. Elam, manager): Dark 4-9, owing to non-appearance of Sadie Whiteford. Agnes Wallace Villa in The World Against Her 14.

STAUNTON.—Opera House (W. L. Olivier, manager): Kate Claxton in Two Orphans 14. Rose Osborne in repertoire 18-23.

ROANOKE.—Academy of Music (J. L. Hooper, manager): Georgia Colored Minstrels 7; good business and well-pleased audience. White Squadron co. 12; only fair business. Kate Claxton in Two Orphans 15; Marie Wainwright in The Love Chase 16.

DANVILLE.—Academy of Music (Orrin A. Neal, manager): The World Against Her (Agnes Wallace Villa) 8, 9, and matinee; good performance, but unremunerative business. Mabel Paige, with a good co., opened 11 to S. R. O., and is playing repertoire one week to crowded houses at popular prices.

WASHINGTON.

SEATTLE.—Theatre (J. W. Hanna, manager): Fannie Hall Opera co. 1, 2; packed houses; highly satisfactory performances. The War of Wealth 4, 5; good houses; splendid attraction. The very realistic scenes in the piece deserve special mention. L. R. Stockwell and Rose Coghlan in The Magistrate 8, 9.——Corday's Theatre (W. M. Russell, manager): Week commencing 4 Chase co. in Two Honest Lawyers, and Street Arabs of New York.

NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, manager): House dark 4-10.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Sowing the Wind filled the house 7, while the play was voted one of the best seen for some time; the co. was too light. White Slave 8; strongest co. seen in the old play for many years; good business. Shore Acres 22; Hopkins' Specialty co. 28, 29.——Grand Opera House (Charles A. Feinler, manager): South Before the War, 7-9, turned people away at each night performance. The Wicklow Postman to S. R. O. 11, 12. Flynn and Sheridan 18-20. Midnight Flood 21-23.

KEYSER.—Holmes' Opera House (W. L. Wagoner, manager): House dark 10-16. Zad. Hastings 18, 19. Amateur production of Ingomar 22, 23.——Bank Hall (J. T. Parskadon, manager): House dark 10-16 and 18-23.

MORGANTOWN.—Opera House (M. J. Somerborn, manager): House dark 2-20. Baggage Check co. 21.

SISTERSVILLE.—Bijou Opera House (G. B. Thompson, manager): Atkinson's Comedy co., in Peck's Bad Boy, 7 to a large and appreciative audience. The specialties introduced were first class. Dark house for one week. Money Order 18.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Dark 6-12. Wilbur Entertainment co. 13; Nip and Tuck 16; Billy Van's Minstrels 28.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): Peck's Bad Boy 4; poor business. James A. Riley 14-16.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller manager): The John Stapleton co. in Americans Abroad 8 played a return engagement to a fairly large audience, giving the same general satisfaction as previously, when The Wife was presented. A Trip to Chinatown 12.

LA CROSSE.—Theatre (J. Strasilipka, manager): Tim Murphy in Hoyt's A Texas Steer played to S. R. O. 6; house sold out before doors opened.

RACINE.—Belle City Opera House (J. R. Johnson, manager): Marie Wellesley's players concluded a week's engagement at popular prices in repertoire 9, and were greeted with crowded houses at each performance; co. good. Emily Bancker in Our Flat pleased a large audience 10; My Wife's Friend 13; A Trip to Chinatown 15.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): House dark 4-9.

BARABOO.—Grand Opera House (Butler Shults, manager): The John Stapleton co. presented The Wife 9. Other entertainments detracted somewhat from the usual attendance. This co. has appeared here on several occasions and always pleased. The play was heartily received. Robert Ingersoll 22. Al. G. Field's Minstrels latter part of November.

PORTAGE.—Opera House (A. H. Carnegie, manager): Howard and Osborne's Minstrels 15; Hal Reid's Human Hearts co. 20.

SHEBOYGAN.—Sheboygan Opera House (J. M. Kohler, manager): The interior of the Opera House is in the hands of the decorator and the next time that the building is opened to the public, a great transformation scene will have taken place. The decorating now being removed was put on by the deceased John Murray, who was at one time the husband of Grace Hawthorne, the latter having since then made quite a name for herself in the theatrical profession.

JANESVILLE.—Myers' Grand Opera House (William Stoddard, manager): Murray and Mack pleased a fair-sized audience 6. Howard and Osborne's Minstrels to a well-satisfied audience 11. Columbia Opera co. in repertoire 14-16.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Robert Hilliard opened in The Litliest Girl and Lost—24 Hours 11 to a good-sized house. Mr. Hilliard's clever work in Van Bipher and Dick Swift received instant recognition and hearty applause. Grant Stewart as the porous David repeated the success that he has everywhere made in the part. Madeline Bouton played the part of the adventuress, and brought out the lights and shades of a difficult character with great ability. Marion Young as the confiding wife, and Daisy Dixon as the pretty house maid were both excellent. Sidney Cowell, an old favorite in Montreal, gave a most amusing portrayal of the serious widow, and was ably supported by Elenor Gray, as her daughter. Cecil Butler, man-about-town, and Harry Rogers, Jew, complete a first-class cast.——Theatre Royal (Sparrow and Jacobs, managers): Charles T. Ellis opened to good business in the Alsatian. Mr. Ellis has often visited Montreal before, and is well liked. The piece is picturesquely staged, and the star's songs are a feature of the performance. Cozman's Vaudevilles 18-23.——Opéra Français (Société Français, managers): Faust 12 and Mignon 12, 13 are the big attractions for this week. The Saturday nights at popular prices are a success.——Item: The Queen's was dark this week. Max O'Rell's Cat's Paw 18-23.

VICTORIA.—Theatre (Robert Jamieson, manager): War of Wealth 1 to good business. Rose Coghlan in The Magistrate 4; Peg Woffington 5 to good business.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): Zera Semon gave pleasing performances 4-9 to crowded houses. She remains another week.

CHATHAM.—Grand Opera House (Henry A. Rispin, manager): Joseph Callahan and his strong co. gave us Faust 11 to a crowded house.

GUELPH.—Royal Opera House (Albert Tavernier manager): Robert Mantell 9, matinee and evening, in Corsican Brothers; fine performance to big house. Joe Murphy in Kerry Gow 14.

BELLEVILLE.—Carman Opera House (Power Brothers, managers): Samuel Edwards 12 in A Cat's Paw, by Max O'Rell (Henry Meyers, manager) played to a large house and delighted the audience.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): House dark 4-9. A Cat's Paw 14; A Thoroughbred 15; Robert Hilliard in Lost—24 Hours 20.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Robert Mantell 6-8 presented The Husband, Marble Heart and Monbars to fair business; general satisfaction. Frederick Bancroft and his clever co. 11 opened up to good house. The club swinging and dancing was very good and delighted the audience. The scenery was grand. The Great Brooklyn Handicap 14; Rory of the Hill 16; Gilmore's Band 18.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Minnie Lester in repertoire week of 11; good performances to good houses. Harry Lindley afternoon and evening of Thanksgiving Day, 21; Gilmore's Band 22.——Item: Minnie Lester has a first-class brass band and orchestra which proves quite a drawing card.

QUEBEC.—Academy of Music (Sewell and Knox, managers): A concert was given by local amateurs 11, for the benefit of Barney Murphy, one of the players of our lacrosse team who was hurt at the last lacrosse match. Big house. House dark 18-20. Lewis Morrison 26.——Jacques Cartier Hall (Randolph Daly, manager): A dramatic co. composed of local French amateurs 11, 16; good business.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): House dark 11-16; Guy Brothers' Minstrels 18; Griffith's Faust underlined.

VANCOUVER.—Opera House (O.G. Evans-Thomas, manager): Rose Coghlan and L. R. Stockwell co. presented the Magistrate and Peg Woffington to packed houses 6, 7.

LONDON.—Grand Opera House (A. E. Roote, manager): Trilby 8, 9; three performances to large and appreciative audiences. The cast was all that could be desired, and the performance more than came up to expectations. Frederick Bancroft, prince of magicians, 12; good business. The performance was a novelty, and the specialties were first-class, especially Onri, who duplicated the hit she made last season. The Great Brooklyn Handicap 15. Gilmore's Band 19.

ST. JOHN.—Opera House (A. O. Skinner, manager): The New York Trilby co. were billed to produce Trilby 7-9, but on account of the smallness of the houses on the first two nights the management decided to end their engagement and left for Boston on 9. Gilbert Opera co. in repertoire opened a short engagement on 11, presenting The Mikado, followed by Fatinitza 13 to very large audiences. The co. is an evenly balanced one, carrying handsome costumes and a splendid line of living pictures.

OTTAWA.—Grand Opera House (John Ferguson, manager): A Thoroughbred 14. Samuel Edwards in A Cat's Paw 15, 16.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (Eastern; Eugene Robinson, manager): Waltham, Mass., Nov. 19, Chelsea 20, Haverhill 21, Lawrence 22, 23.

A BREEZY TIME (Fitz and Webster): Cartersville, Ga., Nov. 19, Rome 20, Gadsden, Ala., 21, Anniston 22, Newnan, Ga., 23, Barnesville 25, Griffin 26, La Grange 27, Columbus 28, Americus 29, Dawson 30.

ANDERSON THEATRE CO.: Manteno, Ill., Nov. 18-23.

A BOWERY GIRL: Brooklyn, N. Y., Nov. 18-23.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Kansas City, Mo., Nov. 18-23.

A VENUINE YANKEE MAN (Gus Heege): Pittsfield, Mass., Nov. 19, North Adams 20, Northampton 21, Holyoke 22, Hartford, Conn., 23, Harlem, N. Y., 25-30.

A TURKISH BATH (E. H. Macoy, mgr): Pipestone, Minn., Nov. 20, Albert Lea 28, Charles City, Ia., 30, Waterloo Dec. 4, Marshaltown 6.

A MONEY ORDER (Jule Walters, mgr.): Parkersburg, W. Va., Nov. 19, Marietta, O., 20, Nelsonville 21, Lancaster 22, Delaware 23, Mechanicsburg 25, Dayton 26, Richmond, Ind., 27, Indianapolis 28-30.

ADA REHAN (Augustin Daly, mgr.): Brooklyn, N. Y., Nov 18-23.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Woonsocket, R. I., Nov. 19, Willimantic, Conn., 20, New London 21, Norwich 22, Springfield 23, Hartford 25, New Britain 26, New Haven 27, 28, Waterbury 29, Bridgeport 30.

A THOROUGHBRED (George D. Louden, bus. mgr.): Oneida, N. Y., Nov. 19.

A BAGGAGE CHECK (Charles E. Blaney, mgr.): Uniontown, Pa., Nov. 19, Clarksburg, W. Va., 20, Morgantown 21, Monongahela, Pa., 22, McKeesport 23, Butler 25, Beaver Falls 26, New Castle 27, Youngstown, O., 28, Meadville, Pa., 29, Titusville 30, Jamestown, N. Y., Dec. 2, Warren, Pa., 3, Oil City 4, Franklin 5, Wheeling, W. Va., 6, 7.

AMY LEE AND FRANK DOANE: Chicago, Ill., Nov. 17-23.

ANNA E. DAVIS (Henry Blackaller, mgr.): Franklin, Pa., Nov. 18-24.

A. Y. PEARSON'S PACIFIC STOCK: Bay City, Mich., Nov. 18-23, Saginaw 25-30.

ARTHUR C. SIDMAN (E. J. Dellinger, mgr.): Plymouth, N. H., Nov. 19, Laconia 20, Franklin Falls 21, Lebanon 22, White River Junction, Vt., 23.

A BLACK SHEEP: Boston, Mass., Nov. 18-23.

ADA VAN ETTA (Charles L. Young, mgr.): Syracuse, N. Y., Nov. 19, 19, Penn Yann 20, Watkins 21, Hornellsville 22, Mt. Morris 25, Rochester 28-30.

A CAT'S PAW: Montreal, P. Q., Nov. 18-23.

A CRACKER JACK: Ottumwa, Ia., Nov. 19, Mt. Pleasant 20, Fairfield 21, Washington 22, Muscatine 23, Sterling, Ill., 25, Rochelle 26, Beloit, Wis., 27, Racine 28, Soldiers' Home 29, South Chicago, Ill., 30-Dec. 1.

BUDCH OF KEYS (Gus Bothner, mgr.): Scranton, Pa., Nov. 18-20, Easton 21, Bethlehem 22, Pottstown 23, Reading 25, Allentown 26, Columbia 29, Lancaster 30.

BLODGETT AND HYDE'S COMEDIANS (A. L. Blodgett, mgr.): Carbondale, Pa., Nov. 19, Forest City 20, Archbald 21, Olyphant 23.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Chicago, Ill., Nov. 17-30.

BIRDS OF A FEATHER (F. W. Stroh, mgr.): Rochester, N. Y., Nov. 21-23, Philadelphia, Pa., 25-30.

BEN HUR (Walter C. Clark, manager): Auburn, N. Y., Nov. 19-22, Rome Dec. 5-7.

BURMAH: Boston, Mass., Sept. 3—indefinite.

BUBB COMEDY (George H. Bubb, mgr.): Southbridge, Mass., Nov. 18-23, Fall River 25-30, Newburyport Dec. 2-7.

CLAY CLEMENT (Joseph Adelman, mgr.): Sherman, Tex., Nov. 19, Paris 20, Fort Smith, Ark., 21, Carthage, Mo., 22, Sedalia 23, Quincy, Ill., 25, Galesburg 26, El Paso 27, Streator 28, Pekin 29, Monmouth 30.

CRESTON CLARKE: Mobile, Ala., Nov. 19, 20, Birmingham 21, Selma 22, Montgomery 23, Rome, Ga., 25, Columbus 26, Griffin 27, Atlanta 28-30.

COON HOLLOW: Philadelphia, Pa., Nov. 18-23, Chester 25, Camden, N. J., 26, Atlantic City, 27, Wilmington, Del., 28, Annapolis, Md., 29, Hanover, Pa., 30, Baltimore, Md., Dec. 2-7.

CORSE PAYTON: Beaver Falls, Pa., Nov. 18-23, Canton, O., 25-30, Meadville, Pa., Dec. 2-7.

CHARLEY'S AUNT (No. 1. Charles Frohman, manager): St. Louis, Mo., Nov. 18-23.

CURTIS DRAMATIC: Holly Springs, Miss., Nov. 17-20, Tupelo 21-22, Aberdeen 24-25.

COOPER AND DASHINGTON: Knulin, Ind., Nov. 21-23.

CONROY AND FOX: Cleveland, O., Nov. 18-23.

COMPTON'S PLAYERS (Guenther and Hallenbeck, mgrs.): Mount Horeb, Wis., Nov. 18-23.

CARRIE LOUIS (John A. Himmelein, manager): Findlay, O., Nov. 18-23, Auburn, Ind., 25-30.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Washington, D. C., Nov. 18-23, Jersey City, N. J., 25-30, Newark Dec. 2-7.

COTTON KING (Western: W. A. Brady, mgr.): Cleveland, O., Nov. 18-23, Boston, Mass., 25-Dec. 7.

CREOLIUS SISTERS: Stamford, Conn., Nov. 18-23.

COTTON KING (Eastern): Brooklyn, N. Y., Nov. 18-23, New York city 25-30.

CLARA MORRIS: St. Paul, Minn., Nov. 18-20, Minneapolis 21-23.

CHARLES A. GARDNER (D. V. Arthur, mgr.) Quincy, Ill., Nov. 19, Washington 23.

CHAS. T. ELLIS: Burlington, Vt., Nov. 19, Rutland 20, Troy, N. Y., 21-23.

CHARLES L. DAVIS (Alvin Joslyn): Temple, Tex., Nov. 19, Corsicana 20, Waco 21, Gainesville 22, Norman, Okl., 23, Oklahoma City 25, Winfield, Kans., 26, Wellington 27, Wichita 28, Hutchinson 29, McPherson 30.

DONNELLY AND GIRARD: Duluth, Minn., Nov. 18, 19, Mankato 20, La Crosse, Wis., 21, Joliet, Ill., 22, Peoria 23, St. Louis, Mo., 25-30, Kansas City Dec. 1-7.

DOWN ON THE SUWANEE RIVER: Rochester, N. Y., Nov. 18-20.

DICK P. SUTTON: Gilmer, Tex., Nov. 20.

DOWN IN DIXIE: St. Louis, Mo., Nov. 17-23.

DAN MCCARTHY: Haverstraw, N. Y., Nov. 21, Redbank, N. J., 22, Stamford, Conn., 23, New Rochelle, N. Y., 25, Plainfield, N. J., 26, Elizabeth 27, Yonkers, N. Y., 28, Trenton, N. J., 29, Philadelphia, Pa., Dec. 2-7.

DELMORCO'S AT SIX (J. M. Ward, mgr.): Greencastle, Ind., Nov. 19, Shelbyville 20, Centralia, Ill., 22, Alton 24, Clinton 26.

DERBY MASCOT: Philadelphia, Pa., Nov. 18-23, Hoboken, N. J., 25-27, Elizabeth, 28, Asbury Park 29, Red Bank 30.

DANIEL SULLY (The Social Lion; Frank E. Jamison, mgr.): Spokane, Wash., Nov. 20, 21, Pendleton, Ore., 22, Walla Walla, Wash., 23.

ELDON'S COMEDIANS: Indianola, Ill., Nov. 18-23.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Haverhill, Mass., Nov. 19, Lawrence 20, Nashua, N. H., 21, Keene 22, Bellows Falls, Vt., 23.

EFFIE ELLSLER: Chicago, Ill., Nov. 18-23.

EUGENE O'ROURKE (The Wicklow Postman; W. F. Crossley, mgr.): Cincinnati, O., Nov. 18-23, Portsmouth 25, Ashland, Ky., 26, Charleston, W. Va., 28, Huntington 29, Chillicothe, O., 30.

E. H. SOTHERN (Daniel Frohman, mgr): New York city Sept. 4-Nov. 23.

EMMA WARREN: Homer, La., Nov. 18-23, Ruston 25-30, Alexandria Dec. 2-7.

ENGINEER (Bertram and Willard, mgrs.): Bath, N. Y., Nov. 19, Wayland 20, Dansville 21, Batavia 22, Le Roy 23, Geneva 25, Fulton 26, Camden 27, Watertown 28, Ogdensburg 29, Potsdam 30, Carthage Dec. 2, Ilion 3, Little Falls 4, Amsterdam 5, Gloversville 6, Schenectady 7.

ETHEL TUCKER (H. P. Meldon, mgr.): Reading, Pa., Nov. 18-23, Shenandoah 25-30, Williamsport Dec. 2-7.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Philadelphia, Pa., Nov. 18-Dec. 14.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Pittsburg, Pa., Nov. 18-23.

FAUST (Griffith's; E. A. Church, mgr.): Ottawa, Ont., Nov. 18-23, Montreal, P. Q., 25-30, Hamilton, Ont., 2, 3, Galt 4, Brantford 5, London 6, 7.

FRIENDS AND MEXICO (Arthur C. Aston, mgr.): Portsmouth, O., Nov. 18, 19, Hillsboro 20, 21, Sandusky 22, Fremont 23, Richmond, Ind., 25, St. Mary's, O., 26, Bowling Green 27, Lima 29, Akron 29, Warren 30.

FERRIS' COMEDIANS: Chicago, Ill.—indefinite.

FORGIVEN (Edwin Forsberg): North Adams, Mass., Nov. 22, Williamstown 23, Davielsonville 26, Norwich, Conn., 28-30.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FAST MAIL (Northern; Martin Golden, mgr.): Bloomsburg, Pa., Nov. 20, Milton 21, Lewisburg 22, Renova 23, Phillipsburg 25, Hautzdale 26, Altoona 27, Johnstown 28, Latrobe 29, Greensburg 30, Irwin Dec. 2, McKeesport 3, Monongahela 4, Washington 5, Butler 6, Rochester 7.

FAST MAIL (Southern; John B. Hogan, mgr.): Denver, Col., Nov. 18-23, Georgetown 25, Colorado Springs 26, Trinidad 27, Pueblo 28, Salida 29, Gunnison 30, Montrose Dec. 2, Grand Junction 3, Glenwood Springs 4, Aspen 5, Leadville 6, Cripple Creek 7.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Wilmington, Del., Nov. 19, Altoona, Pa., 21.

FABIO ROMANI (Aiden Benedict, mgr.): Cortland, N. Y., Nov. 19, Owego 20, Waverly 21, Towanda, Pa., 22, Carbondale 23, Scranton 25, Danville 26, Lockhaven 27, Tyrone 28, Lebanon 30.

FANNY DAVENPORT: New York city Nov. 11-23.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Champaign, Ill., Nov. 19, Crawfordsville, Ind., 20, Union City 21, Chillicothe, O., 22, Portsmouth 23, Cincinnati 24-30.

FREDERICK BANCROFT (Clarence Flemming, mgr.): Flint, Mich., Nov. 19, Grand Rapids 20, 21, Fort Wayne, Ind., 25, Milwaukee, Wis., 28-30, St. Paul, Minn., Dec. 1-4, Minneapolis 5-7.

FAUST (Morrison's): Chester, Pa., Nov. 19, Frankford 20, Paterson, N. J., 21-23.

FLORA STANFORD: Belle Vernon, Pa., Nov. 18-23.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Los Angeles Cal., Oct. 6-Nov. 16.

FANNY RICE (G. W. Purdy, mgr.): St. Louis, Mo., Nov. 17-23.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.—indefinite.

GIRL WANTED (Davis and Keogh, mgrs.): Hamilton, O., Nov. 19, Middletown 20, Richmond 21, Lafayette 22, Danville, Ill., 23, Chicago 24-Dec. 7.

GAY PARISIANS (Charles Frohman, mgr.): New York city Sept. 23—indefinite.

GIRL I LEFT BEHIND ME: New Brunswick N.J., Nov. 19, Trenton 20, Lancaster, Pa., 21, Chester 22, West Chester 23, Philadelphia 25-30.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Detroit, Mich., Nov. 17-23.

GREEN GOODS MAN (W. E. Gorman, mgr.): Wichita, Kans., Nov. 19, Hutchinson 20, Newton 21, Salina 22, Junction City, Col., 23, Lincoln, Neb., 25, Council Bluffs, Ia., 27, Sioux City 28, Webster City 30, Des Moines Dec. 2, 3, Boone 4, Waterloo 5, Dubuque 6, Rockford, Ill., 7.

GRAHAM EARLE: Millstadt, Ill., Nov., 18-23.

GEORGE MONROE: Philadelphia, Pa., Nov. 18-23.

GLADYS WALLIS: Grand Rapids, Mich., Nov. 19, 20, Lansing 21, East Saginaw 22, Port Huron 23, Toronto, Ont., 25-30, Montreal, P. Q., Dec. 2-7.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Harlem, N. Y., Nov. 18-23.

HOSS AND HOSS: Lima, O., Nov. 20.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Baltimore, Md., Nov. 18-23. New York city 25—indefinite.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HERRMANN THE GREAT (E. L. Bloom, mgr.): Salt Lake City, Utah, Nov. 22, 23, San Francisco, Cal., 25-Dec. 7.

HAMILTON-PHILLIPS: Winchester, Ind., Nov. 18-23.

HILLYER AND BERGL: Farmville, Va., Nov. 19-21.

HYERS' COLORED COMEDY: Beeville, Tex., Nov. 18-20.

HOSS AND HOSS: Lima, O., Nov. 20.

HUBERT LABADIE: Kendallville, Ind., Nov. 20, Cherubusco 21, Warren 27, Paulding, O., 28.

HENRY IRVING: New York city Oct. 29-Dec. 21.

HENRY MELNOTTE: Hartford City, Ind., Nov. 18-23.

HOLDEN COMEDY: Sioux City, Ia., Nov. 18-23, Sioux Falls, S. D., 25-30.

HUMANITY (W. A. Brady, manager): Newark, N. J., Nov. 18-23, Jersey City 25-30, Buffalo, N. Y., Dec. 2-7.

HENNESSY LEROYLE (A. Gruber, mgr.): Beeville, Tex., Nov. 18-20, Goliad 21, Cuero 22, 23, Hallettsville 25, 26.

HANFORD, SPENCER AND O'BRIEN (Edwin P. Beebe, bus. mgr.): Washington, D. C., Nov. 18-23.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Palmer, Mass., Nov. 19, Holyoke 21-23.

HOYT'S TRIP TO CHINATOWN (Laura Biggar and Burt Haverly): Elmira, N. Y., Nov. 19, Wellsboro, Pa., 20, Sunbury 21, Pottsville 23, Philadelphia, 25-30.

IN SIGHT OF ST. PAUL'S: New York city Nov. 5—indefinite.

IN OLD MAINE: Norwich, N. Y., Nov. 23.

IDA VAN CORTLAND (J. M. Hyde, mgr.): Jamestown, N. D., Nov. 18-23, Fargo 25-30.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Poughkeepsie, N. Y., Nov. 19, Troy 20, Utica 21, Schenectady 22, Albany 23, Pittsfield, Mass., 25, Waterbury, Conn., 26, Hartford 27, New Britain 28, Middletown 29, Springfield 30.

JULIA MARLOWE-TABER AND ROBERT TABER: (Theodore Bromley, mgr.): New Orleans, La., Nov. 18-23, Mobile, Ala., 25, Montgomery 26, Atlanta, Ga., 27-30, Philadelphia, Pa., Dec. 2-14.

JAMES O'NEILL (W. F. Connor, mgr.): Boston, Mass., Nov. 18-24, Providence, R. I., 25-30.

JOSIE MILLS: Conneaut, O., Nov. 18-23.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Brooklyn, E. D., Nov. 18-23.

JOHN A. VICTOR: Rockport, Ind., Nov. 19, Connelton 20, Washington 21-23, Shoals 25, Mitchell 26, Salem 27, New Albany 28.

JOLLY OLD CHUMS: Altoona, Pa., Nov. 20, Allentown 21, Scranton 22, Wilkes Barre 23, Rochester 25-30.

JAMES A. REILLY: Dayton, O., Nov. 18-20.

JOE OTT (Star Gazer; A. H. Westfall, mgr.): Joplin, Mo., Nov. 19, Fort Scott, Kans., 20, Sedalia, Mo., 21, Leavenworth, Kans., 22, Topeka 23, Kansas City 24-30.

JOHN DREW (Charles Frohman, mgr): New York city Nov. 11-30.

JAMES B. MACKIE (Grimes' Cellar Door): Beatrice, Neb., Nov. 19, Lincoln 20, Council Bluffs, Ia., 21, Plattsmouth, Neb., 22, Creston, Ia., 23, Oskaloosa 25, Marshalltown 26, Waterloo 27, Cedar Rapids 28, Washington 29, Ottumwa 30, Davenport Dec. 1, Muscatine 2, Fort Madison 3, Keokuk 4, Quincy, Ill., 5, Hannibal, Mo., 6, Alton, Ill., 7.

JESSIE MAE HALL (O. M. Hall, mgr.): Benton Harbor, Mich., Nov. 18-23.

JANE COOMBS: Portland, Ind., Nov. 20, Alexander 21, Elwood 22, Noblesville 23, Greenfield 25, Franklin 26, Connersville 27, Newcastle 28, Middletown 29, Winchester 30, Dunkirk Dec. 2, Columbia City 3, Goshen 4.

JOSEPH JEFFERSON: Cleveland, O., Nov. 18-20, Grand Rapids, Mich., 23.

JOSEPH MURPHY: Detroit, Mich., Nov. 18-23.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Archbald, Pa., Nov. 19, Olyphant 20, Wilkesbarre 21-23, Binghamton N. Y., 25-27.

JOHN STAPLETON (Gustave Frohman, manager): Columbus, O., Nov. 18-20, Chillicothe 21, Circleville 22, Norwich 23.

KATIE PUTNAM: Chattanooga Tenn., Nov. 19, Nashville 20, 21, Louisville, Ky., 22, 23, Owensboro 25, Evansville, Ind., 26, Paducah, Ky., 27, Cairo, Ill., 28.

KATE CLAXTON: Augusta, Ga., Nov. 21, Charleston, S. C., 22, 23.

KATHERINE ROBIE: Bangor, Me., Nov. 18-23, Augusta 25-30, Rockland Dec. 2-7.

KATIE EMMETT: Butte, Mont., Nov. 18-20.

KITTIE RHOADES: Hagerstown, Md., Nov. 18-23, Harrisburg 25-30.

KITTIE MITCHELL (Crazy Patch; Harry Samuel, mgr.): Newburg, N. Y., Nov. 19, Fishkill 20, Middletown 21, Hudson 22, Catskill 23, Albany 25, 26, Troy 27, 28.

LOST PARADISE (William Morris): Nashville, Tenn., Nov. 19, Paducah, Ky., 20, Evansville, Ind., 21, Owensboro, Ky., 22, New Albany, Ind., 23, Louisville, Ky., 24-30, Cincinnati, O., Dec. 1-7.

LILLIAN LEWIS (Joel Marks, mgr.): Port Townsend, Wash., Nov. 20, Victoria, B. C., 21, 22, Nanaimo 23, Vancouver, Wash., 25, 26, Seattle 27, 28, Portland, Ore., 29, 30, San Francisco, Cal., Dec. 4-14.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Evansville, Ind., Nov. 19, Vincennes 20, Terre Haute 21, Decatur, Ill., 22, Springfield 23, Bloomington 25, Peoria 26, Lincoln 27, Quincy 28, Chillicothe, Mo., 29, Kansas City Dec. 2-7.

LITTLE TRIXIE (Fred. Robbins, mgr.): Irwin, Pa., Nov. 19, Mt. Pleasant 20, Scottdale 21, Connellsville 22, Greensburg 23, Uniontown 25, Brownsville 26, Wellsburg, W. Va., 27, Wheeling 28-30.

LINDSAY'S COMEDIANS: Richmond, Va., Nov. 18-23.

LEWIS MORRISON (E. J. Abram, mgr.): St. John, N. B., Nov. 18-20, Halifax, N. S., 21-23, Quebec, P. Q., 25-30, Montreal Dec. 2-7.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Galveston, Tex., Nov. 20.

LIMITED MAIL (Elmer E. Vance, mgr.): Effingham, Ill., Nov. 19, Mattoon 20, Paris 21, Brazil, Ind., 22, Anderson 23, Muncie 25, Elwood 26, Kokomo 27, Fort Wayne 28, Alexander 29, Bloomington, Ill., 30, Peoria Dec. 2, Burlington, Ia., 3, Fort Madison 4, Keokuk 5, Moberly, Mo., 6, Alton, Ill., 7.

LYCEUM THEATRE STOCK (Daniel Frohman mgr.): Providence, R. I., Nov. 18-30, New Haven, Conn., 21.

LANGDON DRAMATIC: Cambridge, Md., Nov. 18-23.

LINDON DRAMATIC: Des Moines, Ia., Nov. 18-23.

LUCKY STAR: Boston, Mass., Nov. 11—indefinite.

LOST IN NEW YORK: Paterson, N. J., Nov. 18-20.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Washington, D. C., Nov. 18-23.

MAY IRWIN (Rich and Harris, mgrs.): Philadelphia, Pa., Nov. 18-23, Washington, D. C., 25-30, Boston, Mass., Dec. 2-14.

MILTON NOBLES: Seattle, Wash., Nov. 11-23.

MCDOODLE AND POODLE (Rice and Barton, mgrs.): Cincinnati, O., Nov. 18-23, Philadelphia, Pa., 25-30, New York city Dec. 2-7.

MAN ABOUT TOWN: Wilmington, Del., Nov. 18, 20, Millville, N. J., 21, Frankford, Pa., 22, 23.

MIDNIGHT FLOOD: Connellsville, Pa., Nov. 19, Uniontown 20, Wheeling, W. Va., 21-23.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Princetown, Ill., Nov. 19, Kewanee 20, Iowa City, Ia., 23, Des Moines 28-30, Boone Dec. 3.

MYLES ABOON (Andrew Mack, D. W. Truss and Co., mgrs.): New York city Nov. 18-23, Brooklyn, N. Y., 25-30.

MIDNIGHT SPECIAL: Dunkirk, N. Y., Nov. 19, Titusville, Pa., 20, Corry 21, Sharon, O., 22, Youngstown 23.

MRS. POTTER-KYRLE BELLEW (Augustin Daly, mgr.): Jersey City, N. J., Nov. 18-23, Chicago, Ill., 25-Dec. 14.

MR. AND MRS. ROBERT WAYNE: Grand Rapids, Mich., Nov. 18-23, South Bend, Ind., 25-30.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Chattanooga, Tenn., Nov. 20, Atlanta, Ga., 22, 23.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Brooklyn, N. Y., Nov. 11-23, New Haven, Conn., 25, Bridgeport 26, 27, Hoboken, N. J., 29-30, Philadelphia, Pa., Dec. 2-7.

MULLIGAN MISHAPS: Fall River, Mass., Nov. 18-20.

MISS PYGMALION (Augustin Daly, mgr.): New York city Nov. 18-30.

MCCARTHY'S MISHAPS: New Haven, Conn., Nov. 21-23.

MODJESKA (Frank L. Perley, mgr.): Philadelphia, Pa., Nov. 18-30, Wilmington, Del., Dec. 2, Trenton, N. J., 3, Harrisburg, Pa., 4, Lancaster 5, Scranton 6, Reading 7.

MINNIE AND FREDERIC SEWARD (G. L. Lawrence, mgr.): Phillipsburg, Pa., Nov. 18-23, Hastings 25-30.

MAUDE HILLMAN (W. G. Snelling, mgr.): Portsmouth, N. H., Nov. 18-23, Lewiston, Me., 25-30.

MALONEY'S MISHAPS: (Jos. J. Sullivan, mgr.): Blossburg, Pa., Nov. 19, Mansfield 20.

MARIE JANSEN (Steiner and Hahn, mgrs.): New York city Nov. 12-30.

MABLE PAIGE (M. A. Moseley, mgr.): Lynchburg, Va., Nov. 18-23, Richmond 25-30.

NICKERSON COMEDY: Halifax, N. S., Nov. 11-20, Yarmouth 21-23, New Bedford 28-30.

NIOBE (Norcross and Henderson, managers): Philadelphia, Pa., Nov. 18-23.

NAT C. GOODWIN (George J. Appleton, mgr.): Philadelphia, Pa., Nov. 11-23, Lancaster 25, Scranton 26, Syracuse, N. Y., 27, Utica 28, Troy 29, Albany 30, Washington, D. C., Dec. 2-7.

NELLIE MCHENRY (The Bicycle Girl; J. B. Delcher, bus. mgr.): New York city Nov. 18-23.

NEIL BURGESS: New York city Nov. 2—indefinite.

ORRIS OBER DRAMATIC: Osawatomie, Kans., Nov. 18-23.

OGARITA: Cameron, Mo., Nov. 18-20, Breckinridge 21-23.

OUR DOROTHY: Tahlequah, I. T., Nov. 18-23.

OUR COUNTRY COUSIN (Frank Jones): Dublin, Tex., Nov. 20, Abilene 21, Brownwood 22, Goldthwaite 23.

OLD TENNESSEE: Dayton, O., Nov. 18-20.

OLIVER BYRON (J. P. Johnson, mgr.): New York city, Nov. 18-23, Poughkeepsie 25, Fishkill 26, Danbury, Conn., 27, Bridgeport 28, Springfield, Mass., 29, Hartford, Conn., 30, Brooklyn, E. D., Dec. 2-7.

OLD RUBE TANNER: Wilkes Barre, Pa., Nov. 18-20.

OTIS SKINNER: Philadelphia, Pa., Nov. 11-16, Trenton, N. J., 18, Pittston, Pa., 19, Wilkes Barre 20, Scranton 21, Ithaca, N. Y., 22, Corning 23, Columbus, O., 25, 26, Dayton 27, Indianapolis, Ind., 28-30.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Petoskey, Mich., Nov. 20, Kalkaska 21, Harvard City 22, Cedar Springs 23, Greenville 25, Belding 26, Ionia 27, Lowell 28, Allegan 29, Otsego 30, Paw Paw Dec. 2, Decatur 3, Niles 4.

OLD GLORY (W. A. Brady, mgr.): Buffalo, N. Y., Nov. 18-23, New York city 25-30.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Port Huron, Mich., Nov. 19, Flint 20, Battle Creek 21, Albion 22, Three Rivers 23, Coldwater 25, South Bend, Ind., 26, Peru 28, Elwood 29, Huntington 30.

ON THE BOWERY (Davis and Keogh, mgrs.): Cincinnati, O., Nov. 17-23.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 17-30.

ON ERIN'S SHORES: Philadelphia, Pa., Dec. 16-21.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Boston, Mass., Nov. 18-30.

PUDD'NHEAD WILSON: Boston, Mass., Nov. 18-30.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): New York city Nov 11—indefinite.

PAY TRAIN (E. B. Tilton, mgr.): Decorah, Ia., Nov. 22, Charles City 23, Waterloo 25, Des Moines 26, 27, Davenport 28, 29, What Cheer 30, Muscatine Dec. 1, Fairfield 3, Mt. Pleasant 6, Ottumwa 7.

PRINGLE-MAY: Gardner, Idaho, Nov. 17-23.

PERRY AND PRESSLY: Benson, Minn., Nov. 18, 19, Hancock 20, Beardsley 21, Brown's Valley 22, 23.

PAWN TICKET 210 (Edith Ellis; A. D. McLean, mgr.): Lyons, N. Y., Nov. 19, Canandaigua 20.

RICHARD MANSFIELD: Philadelphia, Pa., Nov. 25-30, New York city Dec. 2-7.

PRICE'S POPULAR PEOPLE: Cambridgeboro, Pa., Nov. 18-23.

RHEA: Wilmington, Del., Nov. 22, 23.

RICE AND BARTON: Cincinnati, O., Nov. 17-23.

FANNY RICE: St. Louis, Mo., Nov. 17-23.

ROSE OSBORNE: Danville, Va., Dec. 2-4, Greensboro, N. C., 5-7.

RUSSELL AND BAKER COMEDY: Bordentown, N. J., Nov. 19-23.

ROBERT DOWNING: Des Moines, Ia., Nov. 20, 21, St. Joseph, Mo., 22, Lincoln, Neb., 23, Denver, Col., 25-30, Pueblo Dec. 2, Colorado Springs 3, Cheyenne, Wyo., 4, Ogden, Utah, 5, Salt Lake City 6, 7.

ROBERT GAYLOR (W. A. Brady, mgr.): Boston, Mass., Nov. 18-23, Newark, N. J., 25-30.

ROYCE AND EVANS: Lanesboro, Minn., Nov. 18-20, Fountain 21-23.

RIDE FOR LIFE (Eugene Robinson, mgr.): New Orleans, La., Nov. 17-23.

ROBERT HILLIARD (W. G. Smyth, mgr.): Ottawa, Ont., Nov. 18, 19, Brockville 20, Toronto 21-23, Syracuse, N. Y., 25, 26, Oswego 27, Rochester 28-30, Cincinnati, O., Dec. 2-7.

RUSH CITY (Davis and Keogh, mgrs.): Toledo, O., Nov. 21-23.

ROBERT MANTELL (D. A. Bonta, mgr.): Toledo, O., Nov. 18-20, Youngstown 21, Erie, Pa., 22, Bradford 23, Pittsburg, 25-30, Altoona Dec. 2, Scranton 3, Wilkesbarre 4, Allentown 5, Reading 6, Harrisburg 7.

ROLAND REED (E. R. Jack, mgr.): Toledo, O., Nov. 18-20, Cleveland 21-23.

STUART ROBSON: New Orleans, La., Nov. 17-23.

SHAFT NO. 2: St. Paul, Minn., 17-23.

SHARPE'S SUPERS CO.: Tiffin, O., Nov. 18-23.

SPECIAL DELIVERY (J. J. Coleman, mgr.: Greenville, O., Nov. 21, Richmond, Ind., 22, Connersville 23, Seymour 24, Bowling Green, Ky., 27, Nashville, Tenn., 28-30.

SIDE OF THE NIGHT: New York city Nov. 18—indefinite.

SHARPLEY'S LYCEUM: Kirkville, Mo., Nov. 18-23.

SOL. SMITH RUSSELL (Fred. G. Berger, mgr.): Memphis, Tenn., Nov. 19, Nashville 20, Louisville, Ky., 21-23, Cleveland, O., 25-30, Columbus Dec. 2-4, Dayton 5, Toledo 6, 7.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Charles City, Ia., Nov. 19, Waverly 20, Vinton 21, Maquoketa 23, Rock Island, Ill., 24, La Salle 28.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Athol, Mass., Nov. 20, Gardner 21, Spencer 22, Stafford Springs, Conn., 23, Willimantic 25, Webster, Mass., 26, North Grovesdale 27, Marlboro 28, South Framington 29, Franklin 30.

SI PLUNKARD (J. C. Lewis, mgr.): Bowling Green, Mo., Nov. 20, Jefferson City 21, Fulton 22, Marshall 23, Moberly 25, Macon 25, Brookfield 27, Chillicothe 28, St. Joseph 29, Leavenworth, Kans., 30.

SIDEWALKS OF NEW YORK: Pittsburg, Pa., Nov. 18-23, Cincinnati, O., 25-30.

SAWTELLE DRAMATIC: Waterbury, Conn., Nov. 18-23, Brockton, Mass., 25-30, Norwich, Conn., Dec. 2-7.

SOWING THE WIND (No. 1; Charles Frohman, mgr.): Newark, N. J., 18-23.

SHORE ACRES (William B. Gross, mgr.): Youngstown, O., 19, East Liverpool 20, McKeesport, Pa., 21, Wheeling, W. Va., 22, Rochester, Pa., 23, Steubenville, O., 25, Massillon 26, Lima 27, Springfield 28, Hamilton 29, Lexington, Ky., 30, Atlanta, Ga., Dec. 2-7.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Easton, Pa., Nov. 19, New Brunswick, N. J., 20, 21, Trenton 22, 23, Philadelphia, Pa., 25-30.

SLAVES OF GOLD (W. T. Pemeroy, mgr.): Cohoes, N. Y., Nov. 20, Albany 21-22.

SILVER KING (Carl Haswin, mgr.): New Haven, Conn., Nov. 18-20, Hartford 21, New Britain 22, Willimantic 23, Waterbury 25, Middletown 26, Stamford 29, Bethlehem, Pa., Dec. 2, Easton 3, Allentown 4, Wilkesbarre 5, Scranton 7.

SPAN OF LIFE (William Calder, mgr.): Tyler, Tex., Nov. 20, Hot Springs, Ark., 21, Little Rock 22, 23.

THE NEW BOY (O. E. Hallam, bus. mgr.): Dallas, Tex., Nov. 19, Shreveport, La., 20, Monroe 21, Vicksburg, Miss., 22, Natchez 23.

THE WORLD AGAINST HER (Agnes Wallace Villa): Tarboro, N. C., Nov. 19, Henderson 20, Durham 21, Raleigh 22, Goldsboro 23, New Berne 25, Fayetteville 26, Wilmington 27, 28, Florence, S. C., 29, Darlington 30.

THE DEFAULTER (E. C. Ellis, mgr.): Kankakee, Ill., Nov. 19, Lafayette, Ind., 20, Frankfort 21, 22, Danville, Ill., 23, Evansville, Ind., 25, Washington 26, Columbus 27, Indianapolis 28-30, Anderson Dec. 2, Dayton, O., 3, Delaware 4, Columbus 5-7.

THE TORNADO (Northern; Jay J. Simms, mgr.): Baltimore, Md., Nov. 18-23, Norfolk, Va., 25, Home, W. Va., 26, Suffolk, Va., 27, Richmond 28, Danville 29, Lynchburg 30, Roanoke Dec. 2, Charlottesville 3, Staunton 4, Clifton Forge 5, Hinton 6, Charleston, W. Va., 7.

THE FOUNDLING (Charles Frohman, mgr): Lynn, Mass., Nov. 21.

THE MURPHY: Peoria, Ill., Nov. 20, Bloomington 21, Crawfordsville, Ind., 22, Columbus 23, Louisville, Ky., 25-27, Anderson, Ind., 28, Muncie, 29, Decatur, Ill., 30.

THE HUSTLER: Rochester, N. Y., Nov. 21-23.

TWO JOHNS: Easton, Pa., Nov. 23.

THE TORNADO (Southern; J. H. Huntley, mgr.): Salt Lake City, Utah, Nov. 19,

The Entirely NEW and Magnificent Fireproof Building in Course of Erection at

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MACKAY OPERA: Pittsburg, Pa., Nov. 18-23.
MILTON ABORN OPERA: Binghamton, N. Y., Nov. 18-23, New Haven, Conn., 25-30, Rochester, N. Y., Dec. 2-7.
PASSING SHOW (Canary and Lederer, proprietors; Frank W. Martineau, mgr.): Portland, Ore., Nov. 18-20, Tacoma, Wash., 21, Seattle 22, 23.
PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Montreal, P. Q., Nov. 18-23.
ROB ROY (F. C. Whitney, mgr.): Baltimore, Md., Nov. 18-23, Washington, D. C., 25-30.
ROYAL HAWAIIAN BAND (H. B. Thearle, mgr.): Manhattan, Kans., Nov. 19, Topeka, 20, Leavenworth 21, Atchison 22, St. Joseph, Mo., 23, Columbia 25, Louisiana 26, Jacksonville, Ill., 27, Bloomington 29, Aurora 29, Ottawa 30, Peoria Dec. 1, Kankakee 2, Lafayette, Ind., 3, Anderson 4, Kokomo 5, Noblesville 6, Indianapolis 7.
ROBINSON OPERA: Worcester, Mass., Nov. 18-23.
SUPERBA (Hanlon's, Edwin Warner, mgr.): Eau Claire, Wis., Nov. 18, 19, Winona, Minn., 20, 21, Madison, Wis., 22, 23, Chicago, Ill., 24-30.
SPIDER AND FLY (Harry W. Semon, mgr.): Texarkana, Tex., 19, Camden, Ark., 20, Helena 21, Memphis, Tenn., 22, 23, Jackson 25, Cairo, Ill., 26, Paducah, Ky., 27, Evansville, Ind., 28, Owensboro, Ky., 29, Henderson 30.
SOUSA'S BAND (D. Blakely, mgr.): Atlanta, Ga., Nov. 18-Dec. 23.
THE SHOP GIRL: New York city Oct. 28—indefinite.
TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Milwaukee, Wis., Nov. 18-23, St. Paul, Minn., 25-30.
TOMPKINS' BLACK CROOK (W. D. Newell, bus. mgr.): Kansas City, Mo., Nov. 17-23, Omaha, Neb., 24-27, Des Moines, Ia., 28, Davenport 29, La Salle, Ill., 30, Chicago Dec. 2-7.
TAVARY GRAND OPERA: Memphis, Tenn., Nov. 18-23, Fort Worth, Tex., 25, 26, Dallas 27, 28, Houston 29, Galveston 30.
WANG (D. W. Truss and Co., mgrs.): Allentown, Pa., Nov. 19, Hazelton 20, Williamsport 21, Wilkesbarre 22, Scranton 23, Binghamton, N. Y., 25, Wharton 26, Cortland 27, Elmira 28, Geneva 29, Auburn 30.
WILBUR OPERA: Zanesville, O., Nov. 18-23, Cleveland 25-30.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Jacksonville, Ill., Nov. 19, Quincy 20, Burlington, Ia., 21, Peoria, Ill., 22, Bloomington 23, Davenport, Ia., 24.
BILLY VAN'S: Austin, Tex., Nov. 19, Fort Worth 21.
DARKEST AMERICA (Will A. Junker, mgr.): Madison, Ind., Nov. 19, Seymour 20, Washington 21, Vincennes 22, Princeton 23, Sullivan 25, Marshall, Ill., 26, Paris 27, Mattoon 28.
FOX AND WARD: Greenfield, Mass., Nov. 19, Northampton 20.
GORTON'S (Charles H. Larkin, manager): Smyrna, Del., Nov. 22, Easton, Md., 23, Cambridge 25, Salisbury 26, Crisfield 27, Newport News, Va., 30, Norfolk Dec. 2.
GUY BROTHERS: Guelph, Ont., Nov. 19, Hamilton 23.
HAVERLY'S: San Francisco, Cal., Nov. 11-23.
HOWARD AND OSBORN: Chippewa Falls, Wis., Nov. 20, Menominee 21, Wabasha, Minn., 22.
HI HENRY'S MINSTRELS: New Haven, Conn., Nov. 19, Holyoke, Mass., 20, Westfield 21, Springfield 22, North Adams 25, Troy, N. Y., 26.
HEINRICH BROTHERS (Geo. W. Ripley, mgr.): Olean, N. Y., Nov. 22, 23, Bath 25, Watkins 26, Freemansburg 27, Seneca Falls 28, Waterloo 29, Port Byron 30.
PRIMROSE AND WEST (Joseph Garland, mgr.): Milwaukee, Wis., Nov. 17-20, Oshkosh 21, Duluth, Minn., 22, 23, St. Paul 25-27, Minneapolis 28-30, Chicago, Ill., Dec. 1-7.

VAUDEVILLE.

ALHAMBRA VAUDEVILLES (B. F. Gilkinson, mgr.): Ida Grove, Ia., Nov. 19, Jefferson 20, Ames 21, Toledo 22, Belle Plain 23, Cedar Rapids 24, Vinton 25, La Porte City 26, Dubuque 30, Winona, Minn., Dec. 4, Eau Claire, Wis., 6, Chippewa Falls 7.
AL. REEVES: Brooklyn, E. D., Nov. 25-30.
AMERICAN GAIETY GIRLS: Worcester, Mass., Nov. 18-20, Lynn 21-23, Lawrence 25-27, Fall River 28-30, Boston Dec. 2-7.
ADAMLESS EDEN (Sam T. Jack, mgr.): Worcester, Mass., Nov. 18-23.
CITY CLUB (Tom Miaco, mgr.): Albany, N. Y., Nov. 18-23.
CAZMAN'S EUROPEAN NOVELTIES: Montreal, P. Q., Nov. 18-23, Toronto, Ont., 25-30.
CREOLE BURLESQUE (Sam. T. Jack, mgr.): Newark, N. J., Nov. 18-23.
FRENCH FOLLY: Hoboken, N. J., Nov. 18-23.
FAY FOSTER: Lynn, Mass., Nov. 21-23.
GUS HILL'S NOVELTIES (Gus Hill, prop.) Cincinnati, O., Nov. 18-23, Indianapolis, Ind., 25-30.
HARRY WILLIAMS' OWN: Brooklyn, N. Y., Nov. 18-23, Newark, N. J., 25-30.
HOWARD ATHENÆUM: New York city Nov. 18-23.
HARRY MORRIS' ENTERTAINERS: New York city Nov. 18-23.
HOPKINS' TRANS-OCEANICS: Washington, D. C., Nov. 18-23.
HYDE'S COMEDIANS: Indianapolis, Ind., Nov. 18-23.
HARRY WILLIAMS' METEORS: Harlem, N. Y., Nov. 18-23.
IRWIN BROTHERS: New York city Nov. 25-30, Baltimore, Md., Dec. 2-7.
JOHN W. ISHAM'S OCTOROONS: Troy, N. Y., Nov. 18, 19, Utica 20, Syracuse 21-23, Rochester 25-30, Buffalo Dec. 2-7.
KALBFIELD'S ORPHEUM STARS: North Adams, Mass., Nov. 18-23.
LONDON GAIETY GIRLS: Philadelphia, Pa, Nov. 16-23.
NIGHT OWLS: Fall River Nov. 18-20.
NEW YORK STARS (Gus Hill, prop.): Chicago, Ill., Nov. 11-23, Cleveland, O., 25-30.
REILLY AND WOOD: Philadelphia, Pa., Nov. 18-23.
RENTZ-SANTLEY: Baltimore, Md., Nov. 18-23.
ROSE HILL: Providence, R. I., Nov. 18-23.
SIMS' UNITED VAUDEVILLE: Chicago, Ill., Nov. 24-30, Detroit, Mich., Dec. 1-3, Toronto, Ont., 4-6.
SAM DEVERE: Pittsburg, Pa., Nov. 18-23.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): New York city Nov. 18-23.
TONY PASTOR: New York city Oct. 28—indefinite.
TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Philadelphia, Pa., Nov. 25-30.
WASHBURNE SISTERS: New York city Nov. 18-30.
WHITE CROOK: Boston, Mass., Nov. 18-23, Philadelphia, Pa., 25-30, New York city Dec. 2-7.
WEBER AND FIELDS' OWN: Brooklyn, N. Y., Nov. 18-23.
WEBER AND FIELD'S VAUDEVILLE CLUB: Cleveland, O., Nov. 18-23.

MISCELLANEOUS.

BLACK AMERICA: Philadelphia, Pa., Nov. 4—indefinite.
BLUE MOUNTAIN JOE: Clifton, S. C., Nov. 18-23.
COOPER'S CIRCUS: Magnolia, Ark., Nov. 21, Buckner 22.
ELI PERKINS: Lexington, Ky., Nov. 19, Albion, Ind., 20, Macomb, Ill., 22, Williamsfield 23.
HEYWOOD'S CELEBRITIES AND RAY L. ROYCE: Spearfish 19, 20, Chester 21, Edgemont 22, Fort Robinson, Neb., 23, Crawford 25, Cheyenne, Wyo., 26.
HILLYER AND BERGLS: Farmville, Va., Nov. 18, 19.
J. H. DOBBINS' EQUINES AND CANINES: Nashville, Tenn., Nov. 18-23.
KELLAR (Dudley McAdoo, mgr.): Wilmington, Del., Nov. 20.
LEE THE HYPNOTIST (F. R. Lehman, mgr.): Hoosick Falls, N. Y., Nov. 18-23, Oneida 25-30.
LOWE THE HYPNOTIST (Thomas F. Adkin, mgr.): Olean, N. Y., 18-24.
POWELL (B. A. Myers, mgr.): Lock Haven, Pa., Nov. 19, Bellefonte 20, Tyrone 21, Lewiston 22, Sunbury 23, Williamsport 25, Mt. Carmel 26, Girardville 27, Hazelton 28, Mauch Chunk 29, Mahanoy City 30.
SMITH AND GORTON: Bridgewater, N. Y., Nov. 20, Washington Mills 21, Chadwicks 22, 23, Skaneateles 25, 26, Mottville 27, 28, Skaneateles Falls 29, 30, Elbridge Dec. 2, 3.

[*Received too late for classification.*]

A RUNAWAY COLT (Hoyt and McKee, mgrs.): Buffalo, N. Y., Nov. 18-23, Brooklyn 25-30, New York city Dec. 2-7.
EUROPEAN NOVELTY CO. (Clyde Phillips, mgr.): Buffalo, N. Y., Nov. 25-30.
HOYT'S COMEDY: Springdale, Ark., Nov. 18-23, Rogers 25-30.
MR. AND MRS. SIDNEY DREW: New Haven, Conn., Nov. 20, Meriden 21, Hartford 22, Bridgeport 23.
POLICE INSPECTOR (G. C. Bruce, prop.): Rahway, N. J., Nov. 27, New Brunswick 28, Frankford, Pa., 30, Philadelphia Dec. 2-7.

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Music by Dr. Osmond Carr.
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—IN—
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Matinees Wednesday and Saturday.
MINNIE MADDERN FISKE
in THE QUEEN OF LIARS
Next Week—Francis Wilson.

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EDWIN KNOWLES & CO . . . . . Proprietors
Week Nov. 18. Matinees Wednesday and Saturday.
FRANCIS WILSON IN THE CHIEFTAIN
Next Week—E. H. Sothern.

PARK THEATRE THIS WEEK
A. M. Palmer and Edwin Knowles, Lessees and M'grs
THE CAPITOL
Next Week—E. H. and Jos. Holland.

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GEORGE HARTZ . . . . . Manager.
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TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall Says the Bottom has Dropped Out of Amusements in the Western Metropolis.

[*Special to The Mirror.*]

CHICAGO, Nov. 18.

Sad as is the comparison, it must be made: The bottom seems to have dropped out of the show business in this town of ours, for the time being at least. Miss Russell, "Queen Lil," has drawn what Len Grover would call "the only important money" of late, and though the business at the other houses has been fair, it has not been what it should have been. We haven't had a brighter burlesque, presented in a better manner, in this city in some time than Little Christopher at Hooley's and the house should be packed, but the audiences are not to the capacity. There is no better burlesquer than Willie Collier, and with his clever wife, Al. Clark, Fannie Johnstone and the other bright people there is fun galore at the pretty playhouse. This is the last week of the show.

Miss Russell closed a fine engagement of three weeks at the Columbia last Saturday night, her final week's revival of The Little Duke being the most successful of the season. Max Freeman did wonders with the production, Miss Russell was a dream, and Richie Ling was all right, while those two Apollos, H. Selby Fulton and Anderson Reid, charmed the eyes of those who passed the door.

To-night the Columbia is closed, as it is impossible to get C. B. Jefferson's big production of The Brownies ready until to-morrow evening. Ida Mulle, clever Lena Merivale and Frank Deshon head the company.

Mark Murphy, "the boy Irishman," was in my court the other day when a Swedish witness took the stand. They wanted an interpreter for him, and I called Mark up and asked if he would act as interpreter. "Sure I can," he said, "if he'll talk English."

Thrilby did very well at the Chicago Opera House last week, and last night Camille D'Arville had a large house for her new opera, A Daughter of the Revolution. It made an excellent impression. Young George Boniface and pretty Maude Hollins are the chief of her support.

Speaking of the Chicago Opera House reminds me that those two American princes, "Tommy" Fitzpatrick and Robert McCleery, will have a testimonial there next Sunday evening. If ever men deserved recognition these two men do, as they always take good care of the playgoing public—and the players as well.

Julia Marlowe's aunt, who was injured by an accident in the Chicago Opera House some years ago, has brought suit against Manager Henderson in the courts here to back up a judgment for damages obtained in the Eastern courts.

I met J. A. Fraser, Jr., the playwright, on the street the other day, and he joyfully told me that he was certain of a victory in the United States Court in his Trilby injunction suit. Mr. Fraser evidently thinks, probably because I have not mentioned his Trilby piracy, that I am with him. The fact is, I have never mentioned it because I did not think it worth while. In order, however, that he shall not misunderstand my position in the matter, I desire to say that I believe his deliberate attempt to steal Paul Potter's thunder is the most contemptible piece of play-thieving in the annals of the drama, and deserves a long term in the penitentiary. I hope I make myself clear. A man who steals a purse steals trash, as James Owen O'Connor's old friend once said, but the cheap chap who filches a man's brain should be treated like a felon.

After two weeks of Bavarian peasants, Harry Conor and the members of the Chinatown company began to lighten up the gloom last night at the Grand Opera House, and they had the usual rousing welcome. The show is better than ever, probably because little Robbie Arthur is in advance.

Manager John W. Dunne left here the other day to go in advance of Gladys Wallis, taking Frank Murray's place. Toronto was his objective point. He spent the morning recently in my police court, along with Fred Stanley, M. D., and they enjoyed the experience.

Clara Morris was rather badly treated last week by the critics, but she had a good business at the Schiller. Last night The Derby Winner was seen, and to-night Manager Frohman's fine production of The Witch was given before a large and well-pleased audience.

Fred. Hallen's Twentieth Century Girl left McVicker's after two good weeks and was followed last night by Sid Ellis' scenic success, Bonnie Scotland. Frank Lander and Louise Bial head the company. There was a large house.

Frank Bangs, Clement Bainbridge and other good old "troupers" filled the Haymarket last night with Alabama and are in for a good week.

That bearded pard of mine, Nate Salisbury, dropped in on me the other day. He always has the freedom of the city, so far as I am concerned. It was his misfortune, he said, that he did not have time to call on his old friend Edward Freiberger, "the complaining witness."

I disliked to see Frank Hall lose his circus and Casino, for he made a plucky fight and was a big loser. Maze Edwards, that clever little man, has assumed the management of the Casino and is doing well with a fine continuous show.

To-morrow night Little Christopher will celebrate with silver mandolin souvenirs that are very pretty.

Effie Ellsler in Shakespeare is the card this week at the Lincoln. She opened well yesterday in As You Like It, and will give Romeo and Juliet and Camille.

The Land of the Living had two big houses yesterday at the Academy of Music, and On the Mississippi filled the Alhambra at both performances.

Managers Will J. Davis and Harry J. Powers took in the horse show last week. Manager Jacobs has also been away.

Frank Doane and Amy Lee are seen at Harlin's this week in Miss Harum Scarum.

Mr. Wagner's Opera company opened to a great house at the Auditorium to-night in Tristan and Isolde, and the sale for the two weeks of German is great.

May Howard and the two American Macks head the bill this week at the Olympic vaudeville show.

Melville and Stetson and The Devil's Gold Mine by the stock are the cards at Hopkins' South Side house this week, while at the West Side house The Road Agent and Pearl Andrews are the attractions.

A new burlesque called Nana is the feature this week at Sam. T. Jack's Madison Street Opera House.

I feel deeply gratified over the reports from my good wife, now in Gotham, of her treatment by my friends of the profession during her stay there. She tells me that she has been treated like a princess by them. Well, it's no better than she deserves.

I wish to say, however, that it is extremely unkind of such Indians as Alf. Hayman, Will McConnell, and Sam Myers to disquiet her with alleged stories of the good time I am having here without her. I'll get good and even with em.

"BIFF" HALL.

PHILADELPHIA.

Sigurd at the Academy—Modjeska at the Walnut—Other Attractions—Notes.

[*Special to The Mirror.*]

PHILADELPHIA, Nov. 18.

Gustav Hinrich inagurated his season of French and Italian Opera at the Academy of Music Nov. 12 with the first production in this country of Ernest Reyer's Sigurd, introducing various new artists; the tenor, Raoul Viola, being a great disappointment. The Barber of Seville with Emma Nevada, Signor Del Puente, Signor Rossa on Nov. 14 was finely rendered and received with great applause and excellent patronage. Faust was presented Nov. 15 with Mlle. Amelie Lorentz as Marguerite, M. Jules Gogny in the title role, and M. Lorrain as Mephisto. The Brocken scene was omitted and the performance had many imperfections that were severely criticised. The venerable scenery at the Academy is not suitable for grand opera of the present day, and if the season of forty opera nights is to be a success, as it is entirely dependent on local sympathy and support, there must follow great improvement on the opening week. To-night Emma Nevada appeared in La Somnambula. Nov. 20 Sigurd will receive its second representation; Huguenots Nov. 22; Emma Nevada in La Traviata, matinee, Nov. 23. The Academy of Music having been leased some time ago for week of Nov. 25, the Hinrich Opera company play the week in Brooklyn at the Academy, returning to this city Dec. 2 to continue the season.

Nat C. Goodwin, with his new play, Ambition, has made a popular hit and emphatic success at the Chestnut Street Opera House. The receipts for last week were $8,497, the largest returns he has ever played to in this city. To-night's large audience indicates that the current week will be equally profitable. Richard Mansfield, with nightly change of bill, comes Nov. 25, week; The Foundling, with Cissy Fitzgerald, Dec. 2; Fanny Davenport 9, two weeks.

Arthur Firmin Jack, a tall boy seventeen years old, son of Captain John Jack, the veteran actor, now with Joseph Jefferson's company, jumped from the twelfth floor of the Betz Building, striking the roof of the United States Mint, and was then dashed to pieces on the stone pavement below. The boy's mother is Annie Firmin, a well-known actress. No cause can be assigned for the deed.

Frohman's Empire Theatre company opened their four weeks' engagement this evening with the first presentation in this city of The Masqueraders. Liberty Bell and Sowing the Wind will be produced during this engagement. A Milk White Flag Dec. 16, two weeks; Palmer's company in Trilby Dec. 30, four weeks.

Della Fox's Comic Opera company in Fleur-de-Lis opened at the Broad Street Theatre to-night for a two-weeks' term, the house being transformed into a flower garden in honor of the popular star, who received a grand ovation, as did also Jefferson De Angelis and the entire company. The opera is handsomely staged, and will enjoy a profitable engagement. Julia Marlowe-Taber Dec. 2, two weeks; Francis Wilson in The Chieftain Dec. 16, four weeks.

The rumor of a new theatre on the northeast corner of Eighth and Vine Streets is premature. The property is owned by Murrell Dobbins, being 120 feet by 70 feet. It is my opinion that it will be some years before a new theatre is built in this city, the new building laws regarding theatres making it very costly and nearing the prohibition mark.

Madame Modjeska's farewell engagement of two weeks at the Walnut Street Theatre to-night attracted a large and fashionable gathering. Mary Stuart was received with marked attention and applause. Magda, Mistress Betty, and Measure for Measure, repertoire for week. Macbeth is held in reserve for closing nights. Minnie Madern-Fiske opens here week of Dec. 2 with The Queen of Liars.

The Widow Jones with May Irwin, supported by John C. Rice and a big company of comedians, are at the Park Theatre for week. To-night the house is crowded and everybody delighted. Flowers, laughter and applause reign supreme. The Girl I left Behind Me comes 25; Andrew Mack in Myles Aroon, Dec. 2; William Hoey, Dec. 9.

Sidewalks of New York played last week at the National Theatre to $5,500 on the authority of Manager Thomas F. Kelly. On Nov. 13 Kearney P. Speedy made a dive of sixty feet from the Chestnut Street Bridge into the Schuylkill River, which helped to boom the business.

A Happy Little Home, with George W. Monroe and a capable company, are again at the National Theatre this week, meeting with liberal patronage and splendid critical notices. Blanche Chapman, Dorothy Drew, George Tallman and Harry Stanley deserve special mention. Suwanee River for week of Nov. 25; John Kernell, Dec. 2; Superba, Dec. 9.

Manager William J. Gilmore, of the Auditorium, has returned to this city, and is gradually improving, but will be compelled to remain at his home for several weeks yet.

Mrs. John A. Forepaugh has joined the Professional Woman's League of New York city. She is looking closely after the interests of her theatre in this city, where this week Niobe, with Minerva Dorr, Frank Norcross and excellent company are giving a delightful performance of the deliciously bright comedy to large patronage. The stock company in Across the Potomac for week of Nov. 25.

Black America, now in its third week at the Grand Opera House, is playing to continued large business, remaining for fourth week and possibly longer.

A Romance of Coon Hollow, at the People's Theatre this week, is an elaborate production, comprising a strong company, with a troupe of colored singers and dancers, realistic scenery, and sensational developments that arouse the sympathy and applause of large and enthusiastic audiences. A Trip to Chinatown follows 25; Slaves of Gold Dec. 2.

George Holland at his Girard Avenue Theatre presents a weekly novelty. To-night The Pearl of Savoy, with Mamie Gilroy, Maurice Darcy and the efficient stock company are delighting a splendid, fashionable audience. Dolly Varden for week of Nov. 25. Two very strong plays are soon to be seen here, The District Attorney and The Geneva Cross.

Katie Rooney with The Derby Mascot at the Standard Theatre is a great card, the race-track, realistic gallows scene, leaping horse, and sensational features making it a strong drawing attraction. The Power of Gold follows Nov. 25 in place of Birds of a Feather.

Nora Machree, with a company under the management of P. T. Keese and J. T. Keegan, is at the Kensington Theatre for this week, being an unknown company with light prospects.

Carncross' Opera House this week presents the Helene Sisters, Burton's Dog Circus, a burlesque called Vander-Gilt Wedding, and the operetta, Pocahontas in 95. Two matinees weekly; 25 cents to all parts of the house.

Paderewski's last piano recital in this city on Dec. 9, matinee, at the Academy of Music.

The White Crook Burlesque company come to the Lyceum Theatre week of Nov. 25.

The Sparrow, a new operatic production by two amateurs of this city, Otto Eick and a Mr. Lerts, will likely be heard shortly at the Grand Opera House.

S. FERNBERGER.

WASHINGTON.

Hansel and Gretel at the Lafayette Square—Charles B. Hanford in Classic Repertoire.

[*Special to The Mirror.*]

WASHINGTON, Nov. 18.

Humperdink's fairy opera, Hansel and Gretel, under the management of Augustin Daly, is the attraction this week at Albaugh's Lafayette Square Opera House. To-night's opening has a large and fashionable attendance. The presentation fully merits the many words of praise that have been bestowed on it. The Old Homestead comes next.

The Academy of Music contains a very large audience to welcome the Washington actor, Charles B. Hanford and his co-stars, Elihu R. Spencer and Nora O'Brien, who commence a week's engagement in classical representation. The opening is in The Merchant of Venice and as Shylock, Bassanio and Portia the principals are universally praised. Miss O'Brien instantly won the favor of the audience. Julius Cæsar, Romeo and Juliet, Damon and Pythias, Virginius and Othello will be given. An event of the week will be the reappearance on the local boards of Mrs. Jane Germon as the Nurse in Romeo and Juliet. May Irwin in The Widow Jones follows.

Hoyt's military satire, A Milk White Flag, is the magnet that draws to the new National Theatre, and the house is full. The cast includes Charles Stanley, Lloyd Wilson, Ed. Garvie, Frank Lawton, George A. Bean and John S. Marble. A new and clever widow is Lee Lenar, and Clairesse Agnew as the Orphan made a distinct success. Rob Roy Opera company comes next.

Chauncey Olcott in The Irish Artist has a large following at Allen's Grand Opera House, where the talented Irish comedian and sweet-voiced vocalist commenced a week's stay. Mr. Olcott's singing of the Irish melodies is as ever one of the most delightful features of the performance. His support is excellent. The Merry World follows.

Hopkins' Trans-Oceanic Star Specialty company opens to the capacity of Kernan's Lyceum Theatre. Rentz-Santley Burlesque company comes next.

The Boston Symphony Orchestra gave the first of a series of five concerts this season at Metzerott's Music Hall last Thursday night to an audience that completely filled the house. G. Campanari was the soloist.

Olga Nethersole achieved a veritable triumph last week at the National. There was not a night but what the house was sold outright, and the whole engagement was a remarkable one.

Manager David Towers, of Convention Hall, is converting that immense structure into an ice palace for skating purposes during the coming season. The ice surface will cover an area of over 25,000 square feet.

H. G. Snow, business manager of the Damrosch Opera Company, made a flying trip through this city Friday, but stopped long enough to arrange for four performances at Allen's Grand Opera House in February.

Kellar the magician closed an excellent engagement at the Academy of Music. His mystifying melange of magical tricks and startling illusions has been the talk of the city.

Clara Adams has been engaged as leading lady by Manager W. E. Ogden, of the Vendetta company.

John E. Hogarty, formerly business manager for Peter F. Dailey, is now doing the advance work for Hoyt's A Milk White Flag.

Daniel Frohman was a visitor during the Nethersole engagement.

JOHN T. WARDE.

CINCINNATI.

Thomas Q. Seabrooke in A World of Trouble—The Twentieth Century Girl and Other Bills.

[*Special to The Mirror.*]

CINCINNATI, Nov. 18.

Thomas Q. Seabrooke opened at the Walnut last night before a good audience in his comedy, A World of Trouble. His return to legitimate comedy was received with much favor by his admirers, and his artistic efforts were highly appreciated. Underlined is Lillian Russell.

The Grand gave The Twentieth Century Girl last night under the management of Fred Hallen. The leading role is in the hands of Mollie Fuller, and the play has been greatly remodeled since it was here last year. John T. Kelly and Gus Williams are entrusted with the leading male parts, and they make the most of them. Next, In Old Kentucky.

Steve Brodie in On the Bowery is at Heuck's this week. Last year he was the Christmas attraction at the same house, and the indications are that he will now rival his former business.

At the Fountain Square last night Rice and Barton presented to a jammed house their three act farce-comedy, McDoodle and Poodle. Rice and Barton are afforded many opportunities for the exercise of their peculiar talents, and the Stewart Sisters have full scope to show their ability as vocalists.

Robinson's will turn people away this week when the inimitable Eugene O'Rourke will appear in the Wicklow Postmaster. O'Rourke is well-known here from his good work as Sammy Binnacle in the Isle of Champagne. Murray and Mack in Finnigan's Ball comes next.

The Freeman Stock Company are producing Mismated this week. Louise Arnot made a hit last week as Tom Sawyer. In the vaudeville department Macart's troupe of dogs and monkeys have been re-engaged, so great was their success. Zelma Rawlston, Hill and Hull, and Bryant and Saville are a few names that go to show the excellence of the other attractions.

Louise Mate Stevens has left the stock company at Freeman's to join the Alabama company. W. S. Montgomery has also left.

Steve Brodie, who always has a soft spot in his heart for the waifs of the street, has invited the newsboys of Cincinnati to be his guests at Heuck's the current week.

Josie Sutherland, who was with Donnelly and Girard in The Rainmakers, is quite ill now at the Stratford. The ladies in the Rush City combination have shown her many acts of kindness which were gratefully received by the sick actress.

Heck and Avery's Museum next week has Mlle. Wallace, the Australian lady animal trainer, and her educated kangaroo.

WILLIAM SAMPSON.

BOSTON.

Olga Nethersole's Return—Sadie Martinot in Frou-Frou—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Nov. 18.

There is no question of the place where the society people of Boston are to-night, for one look at the great audience at the Hollis Street shows that they are all there to welcome Olga Nethersole back to Boston. The fashionable patrons of the Hollis Street are the ones who entertained her when she was here a year ago, and they have been making great preparations for receptions in her honor this week. The attraction for the first week of her stay is Denise, in which she made a special hit to-night. Her supporting company is an improvement over that of a year ago, and Effie Shannon, Ernest Leicester and William Farrel did excellent work.

For the second production of the season of the new stock company at the Grand Opera House Frou-Frou was the bill. Sadie Martinot's assumption of the leading part in this piece made a great success at this house three years ago and she repeated that hit to-night, although Laura Burt fairly divided the honors with her by her capital work. The return of Annie Clarke to the Boston stage was attended by much enthusiasm. If the men of the stock company were as good as the women the organization would be one of remarkable strength.

A Black Sheep returned to Boston to-night for a short run at the Park, where it had so great a success a year ago. Otis Harlan still heads the organization and Ada Dare is specially engaged to play the part of the queen of burlesque, succeeding Belle Black, Béttina Girard, Irene Perry, Fannie Johnston and Paula Edwardes in the part. Her work proved interesting by comparison with that of her predecessors.

James O'Neill's engagement at the Tremont opened to-night with the performance of Virginius which was revived spectacularly. He will play it the entire engagement, giving only two performances of Monte Cristo, the inevitable.

Robert Gaylor—sometimes known as "Bobby"—opened a week's engagement at the Columbia to-night, giving In a Big City before a big audience and making a big hit.

The Lily of Killarney made so great a success at the Castle Square that it holds the stage for a second successful week.

Standing room only is the condition of affairs at the Bowdoin Square where Northern Lights is meeting the success which it deserves. The piece is thoroughly true to army life, and is admirably presented by Atkinson and Calder's strong company.

Burmah still keeps on at the Boston, where it has a new lease of life because of the addition of Henrietta Crossmann to the cast.

The Museum is closed to-night, but will open to-morrow with the first performance here of Too Much Johnson.

Jack Mason will return to the Boston stage when The Cotton King opens at the Columbia next Monday.

Among the plays which Manager Magee holds in reserve at the Grand Opera House are Little Emily, The Danichetts, Harbor Lights and Hoodman Blind.

Giles Shine was entertained by Councilman James C. Murphy after the concluding performance of The Fatal Card at the Museum on Saturday.

Boston friends of Annie Lewis have learned with sorrow that her illness is so serious that it is doubtful if she plays again this season.

The *Record* had a story last week to the effect that Max Figman and his wife (Sadie Martinot) had separated.

Charity benefits will be unpopular in Boston this year. Following the charges connected with the General Hospital and Emergency Hospital benefits comes the revelation that the performance of Cinderella, which made such a splurge last Winter, brought about a deficit of $300 when more than $11,000 went for expenses of the production. The floating hospital received nothing from the affair.

In the case of William Harris and Isaac B. Rich against James J. Grace Judge Brown in the Municipal Court has rendered a judgment for the defendant. The suit was brought to recover $186, being interest at the rate of four per cent. upon $10,000, which they had deposited with defendant, owner of the Columbia Theatre, as a guarantee of their performance of a lease of the theatre, which they held, from him. The defendant claimed that the lease was canceled and a settlement of all the affairs arising out of it was made between them and him, so he was, therefore, not liable for the interest.

I met Nixon Noxon, the man with the lorgnette of the *Record*, the other day, and asked him why he was smiling so. He showed me a copy of *Theatrical Tidings*, and said: "See what a clairvoyant Will McConnell is. Here he tells the success O'Neill's Virginius made and the extent of space which critics gave to it here, but it is rather unfortunate that he credited the thing as taking place a whole week before the engagement was to open."

In the municipal criminal court last week John H. Laskey was held in $3,500 for the December grand jury on the complaint charging him with obtaining $2,500 from L. O. Shurtleff by alleged false pretences. The pretences alleged are that the defendant represented that he had authority to and could and would sell and deliver to Shurtleff eighty-five shares of stock in the Palace Floating Amusement Company, which governed the floating theatre at City Point, South Boston.

Lotta Dean Bradford gave a production of In Honor Bound, A Personal Matter, and The Footpad at the Dudley Street Opera House last week.

Dr. David A. Collins, Miriam O'Leary's husband, is a candidate for the school-board.

Several years ago a restaurant-keeper in Boston wrote a play, and the various actors whom he helped to get to play it made money when they came to the Hub. It was produced, it was a failure, and they live elsewhere now.

JAY BENTON.

CLEVELAND.

Jefferson at the Euclid—The Cotton King at the Cleveland—Other Houses.

[*Special to The Mirror.*]

CLEVELAND, Nov. 18.

This evening a large and fashionable audience is in attendance at the Euclid Avenue Opera House, Joseph Jefferson appearing in the ever welcome play, Rip Van Winkle, which will be repeated to-morrow evening and at the Wednesday matinee. Wednesday night a double bill will be given, Cricket on the Hearth, and Lend Me Five Shillings. The engagement will be a remunera-

tive one, as the advance sale is large, and this at increased prices. Roland Reed, with Isidore Rush, will present The Politician for the last three nights of the week. Next week, Sol Smith Russell.

Conroy and Fox are delighting a large audience at the Lyceum Theatre this evening with O'Flarity's Vacation, which holds the boards till Thursday evening, when the Garrick Burlesque company will present Thrilby. Wilbur Opera company will be the Thanksgiving week attraction.

The Cleveland Theatre has for its attraction this week The Cotton King, which is favored with a crowded house. Next week, Captain Paul.

Weber and Field's Vaudeville Club opened a week's engagement at the Star Theatre this afternoon and drew a packed house, being just as fortunate at to-night's performance. New York stars follow.

Colonel Robert G. Ingersoll will deliver his lecture, The Foundations of Faith, to-morrow evening at Gray's Armory.

Theodore Thomas, with the Chicago Orchestra, will hold forth at Music Hall next Saturday evening under the auspices of the Fortnightly Musical Club.

Little Christopher follows Sol Smith Russell at the Euclid Avenue Opera House.

ST. LOUIS.

Thomas Q. Seabrooke's New Piece—Lillian Russell, Charley's Aunt—Other Attractions.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 18.

The Lillian Russell engagement commenced at the Grand Opera House to-night, Miss Russell appearing in a new English version of The Little Duke before a large audience. The opera was sumptuously staged and beautifully costumed, and Miss Russell never did better work or appeared to better advantage. Friday night La Perichole will be given and continued until the close of the engagement.

Charley's Aunt was produced by Charles Frohman's company at the Olympic Theatre last night, and is as successful as when it was produced here last season. E. S. Abeles, a native of St. Louis, played the part of Charley, and was warmly greeted by his many friends.

Fanny Rice opened an engagement at the Hogan yesterday afternoon in her latest piece, At the French Ball, in which she appeared in her happy part of Nancy. Two big audiences were in attendance yesterday and the performance made a hit. Two St. Louis favorites, W. H. Fitzgerald and Alice Vincent, were in the company, and they received a royal welcome.

Several changes are made in the Fanny Rice company this week. H. W. Frillman and Master Meek join the company, and S. S. Wiltsie retires. A new operetta is being rehearsed, called Mardi Gras; or, The Little Peacemaker. The skirt of Miss Rice's ballet dress caught fire from a gas jet in the dressing-room last night during the last act, but was extinguished by her husband after burning part of the dress. She was not injured.

Down in Dixie made two hits at the Havlin yesterday, and it was the same old story of turning people away.

Harry W. Semon's Extravaganza company played to two big audiences at the Standard yesterday.

The first production on any stage of Thomas Q. Seabrooke's new comedy, Baby Mine, was given at the Grand Opera House last Thursday night, and was played for the rest of the engagement. The play resembles My Awful Dad, but the order is reversed, and the father is the reprobate while the son is the steady man of business. Mr. Seabrooke plays the part of the father. His son, a rising lawyer, is much annoyed by the pranks of his eccentric parent. In despair the old man is sent out West, where he is supposed to engage in the mining business. Instead of going there he goes to Paris, and has a gay time there. When he returns to New York, he goes to a store and buys a number of articles that a man from the West might bring East as trophies and forgets to take the New York firm's stamp off the goods. While abroad he has met a Western mine promoter, who has a "good thing." The promoter has little faith in the value of the mine, and expects to sell it at a high figure. There is a dashing widow in the play and she has faith in the giddy old man, who, after having been discovered in a number of lies, is practically cast off by the members of his family. The widow entrusts her fortune to the old fellow's care and wants it invested in the mine. The apparently valueless property finally turns out to be a genuine good thing, and in the end the aged gallant is righted in the eyes of his folks.

Mr. Seabrooke made a big hit as the old man. William Herbert as the son, looked, walked and acted as if he was the old man's father. The part played by Thomas Obe le was one of the hits in the piece. Ffolliotte Paget as the widow, Jeannette Lowrie as a culinary scientist, Daisy Lovering as a chambermaid, and Minnie Renwood as a Parisian dancer, were very good.

Sandow has shaved off his mustache.

Josephine Sabel, of the Sandow company, will leave that organization in two weeks and go to Koster and Bial's, New York, where she will sing for two weeks.

Blanche Von Ohlen, one of the late Oriental Theatre company members, left last Monday for Boston, to join the Castle Square Theatre company.

The Semon Extravaganza company reorganized here last week and opened last night. Most of the company are from Chicago.

The property of the Oriental Theatre company, consisting of scenery and other articles, attached by Charles Sepe on a judgment for $500, was bought in for $40, and afterward sold to Sepe.

Down in Dixie came in from Cincinnati Saturday morning, having laid off there all last week.

The Fannie Rice company canceled last Saturday night's date and arrived in town on Saturday morning. W. C. HOWLAND.

PITTSBURG.

A Social Highwayman at the Duquesne—Melba at Carnegie's—Current Bills.

[*Special to The Mirror.*]

PITTSBURG, Nov. 18.

E. M. and Joseph Holland drew a fine audience to the Duquesne Theatre to-night, where they presented for the first time here A Social Highwayman. The company gave good support. Next week, Thomas Q. Seabrooke.

The Avenue Theatre since its opening last week has continued to do an immense business, and can fairly be pronounced a success. To-night there was an entire change of bill, Lydia Yeamans Titus and The Chimes of Normandy being special features.

At the Bijou The Sidewalks of New York was the attraction, and the house was crowded. The White Rat follows.

The New Grand Opera House offered Town Topics, with Wood and Shepard, the Sisters Merilees, Conroy and McFarland, William Keller, and W. H. Mack as special attractions, to a very large and pleased audience. Next week, Robert Mantell.

Sam Devere's company opened to good attendance at the Academy of Music to-night. Next week, Harry Morris' Twentieth Century Maids.

At the World's Museum Theatre, Allegheny, the Rinehart Family presented A Waif's Luck to a good-sized house.

A brilliant programme was given by the Melba Concert company this evening at Carnegie Music Hall. The attendance was large.

Leland White, formerly with William Barry, has been installed at the Duquesne Theatre as business manager and press agent.

Manager R. M. Gulick of the Bijou has been on the sick list for the past week, but is gradually recovering. E. J. DONNELLY.

OUT OF TOWN OPENINGS.

[*Special to The Mirror.*]

CHICAGO, Ill., Nov. 17.—At H. R. Jacobs' Academy of Music to-day The Land of the Living opened to a packed house. The audience was enthusiastic. The receipts amounted to $1,419 35. Hundreds of people turned away. At H. R. Jacobs' Alhambra Theatre, which was opened to-day for the production of On the Mississippi, the receipts exceeded $1,800. N. H. BARRY.

KANSAS CITY, Mo., Nov. 17.—All previous records were beaten at my theatre to-day at the performance of Tompkins' Black Crook, the house being far too small to accommodate the crowds which came to witness it. H. D. CLARK.

ST. LOUIS, Mo., Nov. 17.—At the Hagan this evening fully a thousand people were turned away before 8 o'clock at the performance of the new operatic comedy, Nancy at the French Ball, by Fanny Rice and her excellent company. Miss Rice was repeatedly called before the curtain, both she and her company having succeeded in arousing their audience to the highest pitch of enthusiasm. H. C. HOWLAND.

PORTSMOUTH, O., Nov. 17.—Edward Milton Royle opened the New Grand Opera House this evening in Friends to a $1,461 audience. The performance was enthusiastically received by the large number of people present. The house, which is under the management of H. S. Grimes, cost $50,000 and is considered to be one of the handsomest and best equipped houses in the State. It has a seating capacity of 1,600 including an orchestra, dress circle balcony and gallery. The stage is thirty-seven feet deep and the proscenium thirty-three feet front by fifty-five in height. The drop curtain is by Sosman and Landis, of Chicago, the fresco work by J. T. Cannahan, of Cincinnati, and the designing by Hanna Hencke, of Portsmouth. F. D. White will be house treasurer and Robert Lodwick stage-manager. H. A. LORBERG.

THE DAZZLER COMPANY DID NOT CLOSE.

It was announced in last week's MIRROR that The Dazzler company had closed, and unintentionally the paragraph appeared to refer to Cosgrove and Grant's Dazzler company, which is still playing to excellent business. The company that closed was the one managed by McFarlane and Winn, who had leased the play from Cosgrove and Grant for Western territory.

According to Manager Herbert O. Emery, of the original Cosgrove and Grant company, the California rights to The Dazzler were leased to McFarland and Winn on the understanding that their production was to be in all respects adequate. From all reports that reached Mr. Emery, the performance was far from being up to the mark. To avoid being confused with McFarlane's company, Mr. Emery has decided to re-christen his company the No. 1 Dazzler company.

Manager S. B. MacFarlane, of the other company, in turn, tells his story of the Louisville closing. Business had been bad, he says, and he had decided to close his season when a Mr. James Hayes, late of The Kid, came forward as a voluntary backer. After he had excited hopes that the company might still hold together, the alleged backer "backed out." At this time the company was penniless in Chicago, but Messrs. Camp and Pelton, of the Louisville Grand Opera House, advanced fares to that city and brought them on. In the middle of the last act, where Miss Revere does her skirt-dance, Manager Pelton of the Grand Opera House took sudden offence, and in spite of the dance being encored he refused to allow her to appear. At the conclusion of the performance, he said that he would then and there cancel the engagement. Manager MacFarlane says this was entirely unjustifiable, as the performance had pleased the audience, and Miss Revere's dance was precisely the same she had performed last Summer at the Casino and Madison Square roof gardens. The company, who had looked to this engagement to pull them through or at least provide them with money to get to New York, were thus left penniless. Helen Byron, of the Byron Sisters, who was recovering from an attack of typhoid pneumonia, had a relapse and was at the point of death. The local manager would not even advance the money, according to Mr. MacFarlane, to pay for a physician.

THE THEATRICAL OUTLOOK IN MEXICO.

Fred. Schwartz, business-manager of the Tavary Grand Opera company, writes from Mexico that during the past two weeks he has visited every important city in the republic and indications point toward a successful tour, as in most cities he has disposed of time for large guarantees and subscription sales. He says he can thoroughly endorse Mexico as a coming theatrical field for any recognized and worthy operatic, spectacular or musical attraction of the United States.

The theatres are now mostly controlled by sharing managers, and in the cities of Guadalajara, Zacetecas, Monterey, City of Mexico, and San Suis Potosi are managed by Americans who are offering liberal inducements to companies. The railroads offer parties of five or more rates of one to one and three-quarters cents a mile, and are controlled by Americans of liberal views.

The cities in the interior are from 25,000 to 100,000 in population, and contain large English-speaking colonies who liberally patronize the theatre and are willing to pay high prices for worthy attractions. THE DRAMATIC MIRROR seems to be the recognized theatrical organ by the local managers of Mexico, and Mr. Schwartz says: "It gives me great pleasure in this quaint country of sunshine, flowers and pretty senoritas to see my favorite paper weekly.

THE AMERICAN DRAMATISTS' CLUB.

The American Dramatists' Club will have a club dinner at their rooms on Saturday evening next. At its close there will be a meeting to which the Copyright Law Committee will submit a report, a new plan for the better protection of the rights of dramatic authors will be considered. There will also be a plan described for the trial performance of new plays in this city.

The club will hold a reception and supper on Sunday evening, Dec. 1. Women dramatists will be the club's guests.

The club has received an invitation to attend the performance of The Year One at the Star Theatre to-morrow (Wednesday) evening.

PROFESSIONAL DOINGS.

James Taylor, the former manager of the Empire Theatre, Philadelphia, is now the manager of the Creston Clarke company.

Mlle. May, the French pantomimist, was entertained at a dinner at the Colonial Club last Friday evening. The dinner was given by Edith A. Houston, who is attached to the literary staff of Daly's Theatre.

Governor Morton was the principal figure in a party at the Empire Theatre last Tuesday night.

The management of the Music Hall, Plainfield, N. J., has been assumed by John Daly, who is a practical theatrical man, and was formerly assistant manager of the house.

A. Z. Pearson has sold the scenery, costumes, and the rights of The White Squadron company to Charles H. Young, who for several years was one of his road managers.

Mrs. Newton H. Hilliard (Madge Taylor) presented her husband with a son at Indianapolis, Ind., on Nov. 12.

J. Faber Potter is manager of Fitzhugh Hall, Rochester, one of the best amusement places in Rochester.

Maud Sinclair is resting at Riverdale-on-Hudson.

The completion of the new opera house at Keyser, W. Va., is announced. It is said to be one of the prettiest in the State.

As the walls of the Decatur, Ill., Grand Opera House, which were burned recently, were not injured, it is hoped that the theatre will be repaired and ready for reopening by Feb. 1. At present Decatur is without any suitable place of amusement.

Notwithstanding that West Superior, Wis., has a population of 30,000 people and is possessed of a model opera house, no theatrical entertainments of any character are at present being given in that city.

George Bowles, who for five years was William Henderson's press agent and subsequently manager for Eddie Foy, has been appointed manager of the Robert Downing company.

The new Broadway Theatre at Lincoln, Ill., will be opened by Louis James on Nov. 27.

The Amaranth Society of Brooklyn had a theatre party at the Park Theatre in that city last Friday evening, witnessing Minnie Maddern Fiske's performance of Marie Deloche in The Queen of Liars. Mrs. Fiske is at the Amphion Theatre, Brooklyn, this week.

The Henderson Comedy company collapsed at Akron, O., on Nov. 2. At the close of Saturday night's performance the scenery was attached by a member of the orchestra and the manager informed the members of his company of his inability to pay them their salaries. Some of the members had the means to pay their passage home, while the others are waiting for assistance.

The bookings of M. B. Curtis, in the London success, Gentleman Joe, have been placed in the hands of the American Theatrical Exchange. His tour will include only the larger cities.

Lewis Morrison is playing in St. Johns, N. B., this week.

Last week was a busy one at the American Theatrical Exchange. More than one hundred cities and towns had applied for Thanksgiving attractions, and they were promptly and satisfactorily supplied. The booking department of the Exchange is now equipped to do more effective work than ever before. The open time of every city in the country is kept corrected weekly.

The Doris stock company, which started at the Fourteenth Street Theatre, did not prove a success, and J. Wesley Rosenquest has resumed the management of that house. After the close of the Black Flag on Saturday the theatre returned to the combination system.

Margaret Hamilton, mother of Louise Hamilton, has retired from the Shenandoah company.

Edwin Wayne, under the management of Davis and Keogh, is touring in the South.

Charles J. Richmond will be leading man with Georgia Cayvan.

Augustin Daly has appealed from the decision of the Supreme Court dissolving the injunction he secured in Chicago restraining the production of Suderman's Honour. Mr. Daly notified J. M. Hill that he should consider the production of the piece at the Standard an infringement of his rights, and would act accordingly.

F. W. Pendleton, manager of Pendleton's Minstrels, having taken French leave of his company at Gouverneur, N. Y., the members gave a performance at Preston Hall in that town, the proceeds of which were sufficient to pay their hotel bills and railroad expenses home.

The Sayles New Opera House at Cambridgeboro, Pa., which is nearing completion, will be managed by H. B. Wilber. The theatre has a seating capacity of 500 and has a good stock of scenery.

Effie Ellsler is appearing as Rosalind and Juliet in the South. This is a decided departure from domestic drama, but, according to some of the Nashville critics, Miss Ellsler is an admirable exponent of these roles. Her husband, Frank Weston, is also praised for his Touchstone.

Kirke Armstrong, the comedian, who has been in a precarious condition for over a year, suffering from tuberculosis, is said to be rapidly improving. Mr. Armstrong is being well cared for in the Cleveland hospital, and as soon as he is able to be removed, the Actors' Fund will send him to Asheville, N. C.

Judge Lawrence, of the Supreme Court, has granted a motion for the appointment of a receiver for the partnership of Robert Sheridan and Martha J. Youmans, under the style of the Killarney company, in a suit brought by Mr. Sheridan against Miss Youmans. The partnership was formed on Oct. 2 to produce the play, Miss Youmans contributing $1,000 and Mr. Sheridan the right to the play and the scenery.

The Pearson stock company disbanded at Beloit, Wis., last Saturday week. All the effects of the company were seized on Nov. 9 by Richard K. Fox.

F. M. Paget, of New York, was specially engaged by the Y. M. C. A., of Philadelphia, to give his dramatic and musical recital on Nov. 12. The large hall was crowded and his programme was received with enthusiasm. Mr. Paget repeated his recital before the Cadets at the Chaltenham Military Academy, Ogontz, on Nov. 15 and was pronounced to be an interesting entertainment.

William Robyns and his wife, Adrienne Mitchell, are with H. C. Miner's Human Hearts company. The author, Hal Reid, is now playing the lead. Business is reported to be good.

The exhibit of the Seaboard Air Line is one of the leading features of the Cotton States' Exposition at Atlanta. The vestibuled train of this line leaving New York at 3:20 P. M., via the Pennsylvania railroad, and reaching Atlanta at 4 the next day is the fastest train in the South.

A movement is on foot to aid Marvin R. Clark, the blind journalist of this city, through a benefit performance to be given next month at a leading theatre. Joe Howard, Jr., has the affair in charge. Many well-known professionals have volunteered.

The members of The Hustler company were in the Hotel Dames, in Amsterdam, N. Y., when the place caught fire last Saturday. They say they had a narrow escape from suffocation. Manager Jermon escaped hand-over hand down a rope, carrying the previous night's receipts in a satchel between his teeth.

Lorenzo Maza, a manager, was taken sick last Tuesday afternoon while on a Sound steamer, and was removed to St. Vincent's Hospital.

Louise Maller, who is at present with The Sporting Duchess, will next season play with a well-known star.

Mrs. Annie E. Inman, of the Daniel A. Kelly company, has left that organization and returned to her home in Chicago in order to nurse her daughter, who is seriously ill.

Robert Downing will take a company of American actors to Athens next year while the Olympia games are in progress, and produce The Wife of Militus, a Greek tragedy, written by T. T. Timayanis, professor of Greek at Harvard and author of "The original Mr. Jacobs."

Lawrence Hanley is negotiating for a leading part in a romantic drama.

Louis J. Howard closed a fourteen weeks' engagement at Hopkins' Theatre, Chicago, last week. He has been engaged to originate a new character part in the new comedy-drama, Chicago.

Manager J. M. Ward has engaged George F. Hall to take the part of Montagu McPowders in Delmonico's at Six. Mr. Ward reports that his company is doing a good business.

Manager E. F. Kennor, of the Amsterdam, N. Y., Opera House, declares that the report that his theatre was destroyed by fire is untrue.

To mark the fiftieth performance of The Gay Parisians at Hoyt's Theatre, last week, a small copper lamp in the form of a tea-kettle, suspended from a wrought-iron standard, was a souvenir.

Anna Robinson has been engaged for the production of The Governor of Kentucky by William H. Crane.

Miss A. Linna Hennig, recently with Walker Whiteside, plays leading business with Harrison J. Wolfe this season.

Sidney R. Ellis reports that Bonnie Scotland has come to stay, and will prove as great a money winner as Darkest Russia, the other attraction he has on the road. Two new plays under way, and of which Mr. Ellis expects excellent results, are On Broadway and Sally in Our Alley. Bonnie Scotland opens in New York soon. It is playing McVicker's Theatre, Chicago, for two weeks.

The Globe Trotter may go on at the American Theatre.

The Hinrich Opera company, now playing in Philadelphia, have canceled their Brooklyn date for Thanksgiving week.

Manager Jacob Litt's Northwestern circuit of theatres are doing well this season. The business at the Bijou, Milwaukee, is said to be twenty-five per cent. better than it has been in five years. Last week Shaft No. 2 had the largest opening of the season at this theatre, and played to a very profitable week, while the business of Ward and Vokes at the Grand Opera House, St. Paul, and Hanlon's Superba at the Bijou, Minneapolis, was very large, indicating a most prosperous state of affairs in the Twin Cities. The openings on the circuit yesterday were all very big, The Twelve Temptations at the Bijou, Milwaukee, turning people away matinee and night. The building inspectors stopped the sale of tickets on account of the crowd at each performance. Shaft No. 2 opened to a packed house at the Grand, St. Paul, last night, and Ward and Vokes played to capacity at both performances yesterday at the Bijou, Minneapolis.

AMONG THE DRAMATISTS.

John Hlavacek has finished his Napoleonic drama called The Master of the World.

Chicago is the title that Lincoln J. Carter has given to his new play, which is expected to outrival anything before attempted by Mr. Carter in the way of sensational effects. The play deals with the past and present life of Chicago, from the conflagration of 1871 to the period of the World's Fair. It will receive its initial production in Chicago very early after the holidays.

Franklin Fyles, the well-known critic of the *Sun*, has written a new play for W. H. Crane, who will produce it at the Fifth Avenue Theatre in January.

General Felix Agnus, the publisher and editor of the Baltimore *American*, has written a play entitled A Woman of War, which will be presented at Albaugh's Lyceum Theatre, Baltimore, some time during the present month. Rida Louise Johnson will originate the leading role, which is that of a fearless Southern woman, a spy in the Confederate service. Rehearsals are now in progress.

Truth is the title of a play which Ruy. J. Beckhard, a young Bostonian, has just completed. It has been accepted by Maurice Freeman, who will produce it next season. Mr. Freeman is now starring in Hands Across the Sea.

Russ Whytal has written a new play in which Mrs. Whytal will have the most important part. Frank Cotter has about completed arrangements for its production in the Spring.

The new play that Franklin Fyles has written for W. H. Crane is called The Kentucky Colonel. It will be produced at the Fifth Avenue Theatre in January.

Martha Morton has written a play for W. H Crane entitled Sunset.

Mrs. Emma Sheridan Fry and Mrs. Evelyn Greenleaf Sutherland have just finished a four-act army play. The play has already been read to a Boston manager, and Mrs. Sutherland is shortly to come to New York to read it to a New York manager at his request. It treats of American life, and is full of incident and good situations.

Edwin Barbour, author of The Land of the Midnight Sun, is suffering from pneumonic troubles, and has gone to Asheville, N. C., for rest and recuperation.

Seymour S. Tibbals, the author of Jule Walters' new play, A Money Order, has just finished a curtain-raiser for Howard Wall, entitled By Baby Hands.

Charles E. Blaney's new play, to be produced next season, will be called, A Boy Wanted.

Fanny Davenport has asked David Belasco to write her a play.

William Gill is putting the finishing touches to a new play in which Annie Ward Tiffany will star next season.

A Southern Lullaby, by Maribel Seymour. Beautiful sympathetic song. Published by W. A. Pond & Co.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $90; Half-page, $175; One page, $340.

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The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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NEW YORK, - - NOVEMBER 23, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ABBEY'S.—Henry Irving and Ellen Terry, 8:30 P. M.
AMERICAN.—In Sight of St. Paul's, 8 P. M.
BROADWAY.—His Excellency, 8:15 P. M.
EMPIRE.—Christopher, Jr., 8:15 P. M.
FOURTEENTH STREET.—Vaudeville and Drama.
GARRICK.—The Merry Countess, 8:30 P. M.
GRAND OPERA HOUSE.—The Bicycle Girl, 8 P. M.
HERALD SQUARE.—Heart of Maryland, 8:15 P. M.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8 P. M.
LYCEUM.—The Prisoner of Zenda, 8 P. M.
PALMER'S.—The Shop Girl, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.

BROOKLYN.

AMPHION.—Minnie Maddern Fiske.
COLUMBIA.—The Chieftain.
MONTAUK THEATRE.—Ada Rehan.
PARK.—The Capitol.

HOBOKEN.

LYRIC.—Dan McCarthy.

TO ADVERTISERS.

Patrons of The Mirror *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE MORAL NUDE.

Last Wednesday night, before the Nineteenth Century Club, Hall Caine, the novelist, delivered a lecture on "Moral Responsibility in the Novel and the Drama." As a novelist Mr. Caine may be called dramatic, for some of his stories have been successfully formulated for the theatre. And he belongs to the modern class of fiction writers. He has not yet displayed the powers of several of the more notable of modern story tellers who write potently upon motive, but he is far in advance of many of this school.

Says Mr. Caine, after a statement as to the work of many great novelists:

"The truth appears to be an art question more than an ethical one. I cannot believe that humanity feels an opposition to morality itself, or that it has any objection to being preached at. But it is in terror lest the play should become as dull as the pulpit s metimes is, lest the popular novel should become the unpopular tract. This is all very plausible, but I would say to the novelist and the dramatist, don't think that conscience has therefore no place in the novel. Your work is what you are. It cannot help but carry with it the moral atmosphere in which you live. The worth of it will be precisely your own worth. Strip it of all moralizings, all aphorisms, all texts, all moral platitudes, but don't imagine that you are therefore stripping it of all moral effects. You cannot disappear behind your work.

"There is only one thing the public demands, and that is human nature. It says to the novelist, 'Amuse me! Sustain me! Comfort me!' He can sing what song he pleases. All it asks is that the song shall be good, and that he shall sing it well enough. Undoubtedly there are subjects which it forbids. It forbids all unwholesome and unnatural passions; it forbids the imaginative treatment of sacred personages. Short of these, it welcomes anything—religious questions, political questions, or even dangerous moral questions.

"To the dramatist the license is perhaps less liberal. 'The stage,' said Tennyson, 'must be in a very low state indeed, if, as some dramatic critics are telling us, none of the great moral and social questions of the time can be touched upon in a modern play.' That was only twelve years ago, and what have those twelve years witnessed? They have witnessed t e rise of Ibsen. Think what you like of Ibsen, consider him a morbid, unhealthy, middle-class sceptic if you will, but I think you must admit once for all he has brought back the living moral questions to the stage.

"For my own part I have no complaint against the novel and the drama that love is its central theme. But I do complain that love in the novel and the drama is painted too much from one point of view. Surely there are other aspects of the love problem which it might be well to contemplate. Perhaps they are not so idyllic, not so sweet, not so innocent. Shall we therefore ignore them?"

The novelist did not stand as an apologist for what George Eliot calls "The Cremorne walks and shews of fiction." But he stood for "the twin angels of freedom and truth," and "for liberty and discretion." He did not believe in exhibiting life simply in its Sunday clothes, but that it should be shown in its week-day garments. He believed that there was a greater thing in a novel or a drama than subject, or scene, or character. That thing is motive. Motive to the novel or drama, he thought, was what the text is to the sermon—the idea that should run through the work, giving it intention and direction. "But don't misunderstand me," he said. "When I speak of motive I do no mean moral purpose. Motive may perhaps include moral purpose, but usually it is quite distinct from it. Motive is the silver thread that holds in line the beads of art." Specifically as to drama, in this matter, Mr. Cain said:

He who tells me that life is an unsolved riddle, tells me nothing. Mr. Pinero's Mrs. Tanqueray seemed to say that when a woman has fallen there is no salvation for her in this life, and she might as well take herself out of it, and leave the reckoning between the world and her faults to be made elsewhere. Mr. Hardy's Tess revolved about the idea that poor human nature is only the sport of chance. It may be right as a principle of ethics, but I make bold to say that as a principle of art it is wrong. It is wrong as art, because it is in conflict with human emotion. 'Deep in human nature,' says a critic, 'lies the instinct of compensation—the confidence that everything must end happily.' Mr. Hardy and Mr. Pinero may say, 'I don't see it happen.' A lady said to Turner, 'I don't see these colors in the sunset.' 'I dare say not, madam,' said Turner, 'but don't you wish you could?' Surely this is the very essence of art as distinguished from life."

For the drama and the dramatist there is a great truth expressed here. The play may properly and veritably deal with life in its every day aspects—with its sinister passions as well as with its happier emotions. But the great heart of humanity demands "compensations," even to the sinning, after suffering. And the dramatist who feels impulsed to deal with the problems of existence must realize that some such problems are solved for ultimate happiness by human kindness, while others may be unhappily fateful through cruel circumstances; and he must remember that the lesson is the same in either case to the public, which is always happier in being merciful.

THE CHRISTMAS MIRROR.

The Dramatic Mirror was the first periodical in this country to publish a special Christmas edition. Since that first publication Christmas editions have multiplied until at this season the stands that display periodical printing fairly groan under the holiday display.

The Christmas Mirror, however, has steadily maintained a superiority natural to its origination in this field. For many years it has annually advanced in the character of its special features, in the literary diversity of its text and in its artistic excellence. No matter what imitation and competition have brought forth, this paper in its holiday number has always been a model, and has held its place at the head of such publications. Its circulation has also grown with every year, and it is found in greater numbers and in more places, the world over, than any paper of its kind published in this country.

Every promise made as to The Christmas Mirror in past seasons has been more than fulfilled. If this had not been so, this paper would not now enjoy, as it has long enjoyed, its distinction among those who have so long recognized its superiority. To the dramatic profession it is the only Christmas publication really typical of the theatre. Yet it always presents so much of general interest—as well as so much of unique professional interest—that it appeals to the general public as well. If its literary and artistic efforts were confined to the theatre it would still be a holiday publication for the general public, because the general public is always interested in the bright, original, and happily pictured theatrical features of The Christmas Mirror.

This year The Christmas Mirror will surpass all its former issues in the quality of its literary matter, in the fame of its chief contributors, and in its artistic beauties, and it will have many features any one of which would notably distinguish it as a Christmas publication. It will be on the stands early in December, and it is safe to say that its great edition will disappear like the dew of a Summer morning. Last year's edition of The Christmas Mirror, the largest ever produced, was exhausted within a week. This year's edition promises to go in the same way.

Emile Arton, prominent in connection with the Panama Canal scandal, was arrested in London last week. He had long eluded the Paris police through his skill in the employment of disguises. In him, it seems, the stage might have had a notable character artist. But he desired to make money in an easier way, and his protean ability was wasted.

PERSONALS.

Bateman.—Victory Bateman, of whom a picture is given above, has resigned from the Boston Theatre production of Burmah. On the first night of that play Miss Bateman was seriously injured. During the play she was thrown from a window and sustained hurt which, although she has recovered from it, made the part distasteful to her. During her illness from the accident, although she was attended by two doctors and a nurse night and day, Miss Bateman never missed a performance. On the night of her closing, Nov. 9, the choir children in the play presented her with a large bunch of white and red roses, the extra girls gave her flowers and a handsome feather fan, and she received many beautiful gifts from other members of the company and from friends before the curtain. The Boston press was very complimentary to Miss Bateman and praised her performance highly. Miss Bateman is an actress who has won distinction in many roles, and will no doubt soon again be seen in a part suited to her ability.

Scanlan.—W. J. Scanlan is said to be very low.

Tyler.—Odette Tyler's story, "Boss," has just been issued in an artistic looking little volume by the Transatlantic Publishing Company.

Frohman.—Daniel Frohman has gone to Philadelphia.

Ford.—Harriet Ford, a well-known leading woman who was formerly with Sol Smith Russell, has published a story entitled "Me and Methusaleh."

Smith.—The Rev. Samuel F. Smith, author of "America," died in Boston on Saturday. He was a graduate of Harvard in the class of '30.

Irving-Terry.—Sir Henry Irving and Ellen Terry were entertained by Mr. and Mrs. Laurence Hutton at their residence, No. 22? West Thirty-fourth Street, on Sunday evening. After dinner a reception was held, about forty-five artists attending.

Jefferson.—Joseph Jefferson appeared before the students of Smith College, Northampton, Mass., last Wednesday, and delivered his well-known address on the drama and acting. The members of each class in college sent flowers to Mr. Jefferson last evening at the theatre as an expression of their good will and appreciation. The flowers were of the respective class colors. The seniors sent violets; the juniors, yellow chrysanthemums; the sophomores, red roses; the freshmen, white roses. On the preceding Saturday Mr. Jefferson delivered the address at Vassar College, Poughkeepsie.

Coolidge.—Harry Coolidge, the calcium light operator of the Devil's Auction company, who was killed in the recent gas-cylinder explosion in Corsicana, Tex., was a son of the deceased United States Admiral Cardoza and a foster brother of T. Jefferson Coolidge, United States Minister to France.

Lewis.—Annie Lewis' health is in a precarious condition. She is plucky and hard-working and her attempts to keep up made her a host of strong friends in Boston, who hope that her Southern visit may benefit her. She came North to join the In Sight of St. Paul's company, while still ill, and only gave up when she was forced to.

Hammerstein.—Harry Hammerstein, son of the well-known manager, succeeded in stopping a runaway and saving a child's life last Monday evening. He was on a surface car when he saw a nurse girl leading a child across the street while approaching rapidly was a runaway. Hammerstein leaped from the car, seized the horse's bridle, and managed to snatch the child out of the way.

Clarke.—Arthur F. Clarke, co-owner of the Frank Daniels Comic Opera company, has been ordered by his physician to take a rest. He will go to Lakewood for a couple of weeks.

Irving.—Sir Henry Irving will address the students of Columbia College, under the auspices of the Shakespeare Society of that institution, on "The Character of Macbeth," on Wednesday.

Fletcher.—In the December issue of *Godey's Magazine*, Beaumont Fletcher discusses the character of Hamlet as rendered by actors of the past and present.

Davis.—Fay Davis, an American actress, recently made her appearance at the London Criterion Theatre with considerable success. She is playing with Charles Wyndham's company in The Squire of Damer. The London critics are loud in their praise of her.

DINNER TO SIR HENRY IRVING.

Last Saturday was one of the most memorable nights in the history of the Lotos Club. Sir Henry Irving was the honored guest of the occasion and the rooms of the club were filled with men whose love and admiration for the personal and artistic qualities of the actor have been the growth of years. It was a feast of good fellowship and good cheer in honor of a man distinguished above all others of his time in the theatre.

Sir Henry had scarcely laid aside the garb of Becket in his dressing-room at Abbey's, when he was carried off to the Lotos Club and brought into the midst of a notable gathering of the club's members. After a warm greeting, President Frank Lawrence led the way to the banquet room, where Sir Henry Irving was an impressive figure throughout the feast that followed.

At the end of the supper President Lawrence arose and asked the club to drink to Sir Henry's health. "We are old friends of this our guest, perhaps the oldest friends in America," he said. "We rejoice in his continued success, and that his fame not only stands the test of time but extends and enlarges with time's passage."

After this toast had been drunk and cheers and applause had wakened the echoes of the room, Irving replied with feeling: "Such a greeting as yours robs one of words, as one looks into your friendly faces and sees the bright sparkle of your friendly eyes. The memories of this club are, indeed, dear to me, and the good will of its members is dearer still. I remember when I first set foot on American soil, on your beloved country: it added a new interest to my life. The members of the Lotos Club were the first to bid me welcome and to extend to me the strong grip of friendship and good fellowship that has never relaxed. I count myself in nothing else so happy as in a soul remembering good friends, and it is my dearest hope that I may ever retain the esteem and friendship, and I would say—if I might—the affection (Hear! Hear!) which has found expression in a form that not only confers distinction upon myself as an actor, but on the art which you love so well." (Applause.)

Sir Henry then stepped forward to the tiny American and English flags which had been brought in with the punch-bowl. "I hope," he said, "that these two flags, like the Lotus Club, will ever be entwined about my heart in unity and love."

When the applause which followed this bit of sentiment had subsided, Bronson Howard was asked as an American dramatist to say something. "Some weeks ago," said Mr. Howard, "after Sir Henry had been honored by the Queen of England, I was requested by the American Dramatists' Club to prepare a set of resolutions congratulating him upon that honor. He is trying to recall now," said Mr. Howard looking over at the actor, "whether among the great number of such congratulations he received one from us. I'll relieve his mind by saying he did not. We didn't send any. I refused, but I offered to draw up resolutions congratulating Great Britain on the honors conferred upon itself. (Hearty applause.) These are landmarks in human progress. Henry Irving is one of them. For the first time in history the art of the stage thoroughly respects itself and compels the whole world to respect it. In spite of the influence that society has allowed its bad members to exert against it, almost throughout history, the stage has fought its battles alone the whole time and has won its last campaign in Henry Irving. He stands where future historians must look back to him as an object illustrating one great phase in the social evolution of the human race. All true Knights of England who could understand their own rights felt prouder of their own titles because such a man consented to become one of them, and we here in America are one with the English people when down in the depths of our own hearts we honor only the man himself."

St. Clair McKelway was then called upon, and made a brief and witty response. He gave way to George W. Smalley, who impressed upon the gathering the real honor of knighthood. He quoted Gladstone's words: "Knighthood is the foundation of the whole scheme of honor, of which the Queen is the source."

After Vice-President White had eulogized the actor in glowing words, Colonel Sickels, the treasurer, rose and presented Sir Henry with a handsome loving cup. "The Lotus Club," he said, "tenders you this as a souvenir of three delightful occasions, of which this—may it not be the last—may perhaps be the best remembered."

Cheers and hand-clapping resounded through the rooms as the chased silver loving cup was handed up to Sir Henry. He thanked the Club with feeling, and then the cry "All up! All up!" came from all over the house. The cup was filled and the actor raised it to his lips and drank.

"The Lotos Club pledges undying friendship to Sir Henry Irving," said President Lawrence, taking the cup, which was then passed around.

Other speeches followed. Bram Stoker spoke in his characteristic way, and J. Ringgold McCoy read an original poem "To Sir Henry Irving," in which he also alluded to Miss Terry's great gifts as an actress. The first and last stanzas were as follows:

The drama in the world of art
Her prestige never loses;
She wields her sceptre as of old,
Queen regent of the Muses.

Sir Henry Irving stands to-day,
Their spirits hovering o'er him,
Epitome of all the great
Who lived and died before him.

After some remarks by Frederick A. Burnham and J. J. C. Clarke, the guests broke up with a parting pledge.

The night was one that will live in the memory of all present, and the menu cards, full of Shakespearean quotations apt to the occasion, will be cherished as invaluable souvenirs.

OLYMPIA'S OPENING.

Oscar Hammerstein's Olympia, which was to have opened last evening, will not be ready until next Monday, Nov. 25.

The vaudeville performers who are to appear in the Music Hall, arrived on the *St. Louis* on Sunday.

They include the Leamy Troupe, who do remarkable things on the revolving trapeze, which is Mr. Leamy's invention; Charles Lilflin, acrobat and strong man; Mons. Havell and his miniature theatre; Flo. Banks, comedienne; Signorita Giacinta de la Rocco, a great beauty and a fine violinist; the Johnson Troupe of acrobats; My Fancy, buck and wing dancer; the Donatos, one-legged dancers; the Three Kurachins, perpendicular bar performers; Les Andors, transformation dancers; Mlle. Frasetty, acrobatic dancer, Charles Nielsen Udahl, female impersonator; Edith Briant, skirt dancer; Henry La More, grotesque wire performer, and others.

The performers were met at the dock by Ted. D. Marks, who spent several months in Europe engaging the talent for Mr. Hammerstein.

THE USHER.

Henry Irving's nerves seem to be made of rged steel and his nerves of wrought iron.

During his stay in this city he has been playing a series of most fatiguing parts, and at the ame time fulfilling a ceaseless round of extremely trying social engagements.

Last Saturday, for instance, he rose early; transacted some business in the morning; acted King Arthur in the afternoon and Becket at night; took the seat of honor at the Lotos Club supper at midnight; made a speech and listened to several; occupied the centre of a group of the brainiest men in the metropolis until six in the morning, and on Sunday afternoon received his friends at the Plaza with an eye as bright and a hand as steady as though he had not spent the preceding twenty-four hours in professional and social activity that would test the endurance of a Sandow.

On Sunday night he dined with Laurence Hutton, and afterward was the lion of a reception given by that gentleman.

In more ways than one Sir Henry is a wonderful man.

✣

At stated intervals we read in the papers paragraphs, which appear with suspicious simultaneousness, to the effect that somebody has placed, or is about to place, or contemplates placing certain American plays in London and Paris for almost immediate production.

The oddity of these paragraphs does not lie so much in the fact that these foreign productions of native works never take place as that they are printed so guilelessly time after time by the newspapers.

As a matter of course, there is no demand in Europe for American pieces; indeed, it was only recently that our managers' eyes were opened to the fact that there is a demand for them here.

The only thing American that the foreigners are eager for is American money.

✣

THE CHRISTMAS MIRROR is rapidly approaching completion, and there is every probability that it will be published on the date announced originally.

It will eclipse all previous holiday numbers—that much is certain. Its contents, both literary and pictorial, will embrace a wonderful variety of interesting and entertaining matter, while its contributors will number the most famous actors and the most brilliant stage writers.

The Publisher urges advertisers who have not yet sent in their "copy" to do so at once, as the time for closing the forms is near at hand.

✣

The advance sheets of "Punch" Wheeler's new book, "How to Live on $100 a Day," contain this realistic story:

"Mr. Wheeler announces the plainest case on record of history repeating itself, exemplified in the case of Jerome Sykes and himself. While they were once touring Mexico with an opera company, under the management of two chorus girls, Mr. Wheeler one day in his room read aloud of a noted Italian opera singer who washed his own socks; also of a French impressario who was so penurious that he cooked his own meals in a suite of rooms composed of a hall bed-room and a bill trunk.

"'Punch' told Jerry Sykes that unless they did something like that they never would amount to anything.

"'Oh,' replied Sykes, 'if business does not pick up to-night, that won't be hard—we'll have to do it anyway.'

"'Well,' said Wheeler, 'I am going to cook a meal here, some tomales *a la operatique*, and you go ahead and laundry a pair of socks.'

"'I cannot do that,' said Jerry sadly, 'as much as I desire to become famous. Punch, you ask too much, for I need mine to wear.'"

✣

A. E. Lancaster, speaking of the late Mrs. D. Bowers the other day, remarked:

"I did not know her personally until a few ears ago, but I was familiar with her work as n actress from the time I was eighteen, and I m sentimental enough to be surprised that even n this country an actress who was once as popular and as talented as any American actress ow before the public should be allowed to pass he ferry separating us from the unseen shore with so little being said about her in the newspapers.

"But, perhaps, nothing more was to be expected in a metropolis where steam, electricity, trolleys, bicycles, telephones, phonographs and kinetescopes crowd one another."

✣

The geniality of Joseph Jefferson has been intensified by the recent loving-cup incident, it appears. The other day his heart expanded and he foreclosed a mortgage on some property in New Jersey, the purchaser of which, having fallen upon hard lines, could not pay the interest thereof when it fell due.

Another mark of this nascent generosity was shown in Buffalo, where the comedian played on Saturday. Prices were raised to $2 there, although in Rochester $1.50 was considered all that Rip Van Winkle was worth.

Moreover, a breeze was caused in Buffalo by Mr. Jefferson's manager endeavoring to cut off the seats for the critics. The local manager, however, refused his consent to this arrangement, and tickets were sent to the press in the usual way.

✣

Last week THE MIRROR's correspondence department broke another record. There were five hundred and fifty-nine out-of-town points covered by our reporters—the largest number ever represented in one issue of this paper.

Our out-of-town service is of immense value to all branches of the profession, and for comprehensiveness and accuracy it has never been equalled, much less excelled.

THE MIRROR, by the way, in all directions is expanding wonderfully, and in no direction more than in the matter of circulation.

Profesionals traveling throughout the country can now find THE MIRROR on sale even in the smallest places. It reaches every point, and it enjoys a circulation that has never been attained by any other journal in the world devoted to the stage.

✣

F. F. Mackay, Treasurer of the Actors' Association, and a member of the late Honour cast at the Standard Theatre, sends me the following answer to a communication from a prominent actor which was published in this column last week:

BROADWAY THEATRE BUILDING,
NEW YORK, Nov. 18, 1895.

SIR.—I shall assume that as your journal is largely supported by the dramatic profession of America your sympathies should be with any honest effort made by actors for the betterment of the financial as well as the art conditions of their calling, and that therefore you would not wilfully do a wrong nor unnecessarily pervert the statement of a situation.

My attention has just been called to an article in your last issue, written under the title "The Usher," in which the writer seeks by indirection to convey an impression against the Actors' Association of America by quoting from the by-laws of the association, in effect, this section: "It shall be the duty of every member to refuse to take part in, direct, or countenance in any way, the production of a pirated version of any play." Then the writer asserts that one of the members of the Association is playing in such pirated play at the Standard Theatre.

The statement with regard to the play Honour as being a pirated play is without foundation in fact and as such should not have found circulation in a journal on which actors rely for truthful current professional news. I respectfully suggest that the statement should be corrected so as to conform to the facts in the case.

Messrs. Jefferson and McDonough have long been regarded as honorable men and respectable theatrical managers. They engaged the company and produced the play. Suppose you ask them for a history of the play Honour as they produced it, before you charge the Actor's Association of America with unfair transactions?

F. F. MACKAY.

Mr. Mackay is in error when he says that the statements in question came from The Usher. They were communicated, as I clearly stated last week, by a prominent actor, and they were submitted without prejudice to my readers.

✣

A professional writes me as follows from Baltimore:

"A manager engages me for his company and then he exacts a commission for himself for giving me the engagement. Is there any law that authorizes the manager to do this?

"I was under the impression that no one but an agent could justly charge a commission, but my experience is only an instance of what poor actors have to submit to in many companies.

"There is a firm in New York which sends out several companies. They employ a business manager who engages the people on a commission. Recently this manager got control of one of his employer's companies and sent it on the road. After two weeks he charged the members commissions for their engagements for his own company just as though they had been employed through an agency. Is there any law by which such a rascal can be reached?"

I know of no legal redress except by instituting a suit to recover the amount of salary illegally deducted.

I should think that cases of this kind would warrant action on the part of the Actors' Association. THE MIRROR will be happy to lend its aid in exposing such infamous transactions as my correspondent describes, provided it is furnished with satisfactory proofs.

THE AMARANTH SOCIETY.

The Amaranths produced Shakespeare's A Midsummer Night's Dream at the Brooklyn Academy of Music on Wednesday evening last. The production was complete in every detail, and reflected the greatest credit on the Society, which is the leading amateur dramatic club of America.

It was evident that the play had been very carefully rehearsed, and that no pains had been spared to make the occasion a notable one. Scenery, costumes and music were as carefully provided as though the piece were to enjoy a long run instead of a single performance.

Following is the cast:

Thesus	John H. James
Egeus	Walter Waters
Lysander	Hugo Wintner
Hippolyta	Kate Diamond
Hermia	Lilias R. Robb
Helena	Ada Woodruff
Demetrius	S. J. De Devn
Philostrate	Martin A. Otto
Quince	William Phelps Macfarlane
Snug	A. P. Dunkly
Bottom	Earnest O. Jacobsen
Flute	A. Oelrichs
Snout	F. S. Brady
Starveling	John J. Corell
Oberon	Samuel George
Titania	Gertrude Carland
A fairy	Grace E. Newins
Puck	Helene Wintner
A fairy	Laura D. Moore

Fairies attendant on Oberon and Titania—Louise B. Bunker, Helen C. Bouse, Mabel Connor, Blanche Crysler, Agnes Dean, Lily Dean, Jeanette Dean, Edith Kennon, Helene Lucas, Marguerite Lucas, Josephine Shannon, Lila M. Stutt, Marion Stanley, Clara P. Wright, Florence Wickes, Anna Young.

The whole company acquitted themselves well, but especially good work was done by Lillian R. Robb, Helene Wintner, Laura D. Moore (who sang sweetly), Kate Diamond, Ernest O. Jacobsen and Ada Woodruff. Alfred Young, who coached the performers, is deserving of great credit for the smoothness with which everything progressed.

In the president's box were President and Mrs. Thomas Ferguson, Mr. and Mrs. Percy G. Williams, Mr. and Mrs. Charles G. Street, Mr. and Mrs. A. R. Hart, Mr. and Mrs. Thomas Adams, Jr., Mr. and Mrs. Frederick Lawrence, Mr. and Mrs. Edward G. Williams, Colonel and Mrs. John Oakey, and Mrs. Mary Hay, of Philadelphia.

THE ELKS' BENEFIT.

Every seat was taken at the Fifth Avenue Theatre on Thursday afternoon last, the occasion being the annual benefit of New York Lodge, B. P. O. Elks.

The affair was a success in every way. The volunteers included Henry Irving and Ellen Terry in the third act of Charles I.; the first scene of the second act of In Sight of St. Paul's, and Mr. and Mrs. Russ Whytal in Agatha Dene, a one-act comedietta.

Vesta Victoria and Paquerette showed the difference between the English and French schools of music-hall acting. Florrie West sang three songs specially imported from London, Charles Kent delivered a very clever monologue, Lydia Yeamans-Titus captivated the audience with her fetching songs and mimicry, M. Bruet and Mme. Riviere sang songs in French and gave several good imitations, John W. Myers sang some new songs, and Clara Wieland gave her specialty.

Mayor Strong was to have made an address, but was unable to be present on account of an attack of gout. Otherwise the programme was carried out in splendid style.

The gross receipts, including premiums on tickets, and subscriptions, amounted to $2,700.

EXCELSIOR, JR., PRODUCED.

[*Special Correspondence of The Mirror.*]

NEW HAVEN, Conn., Nov. 15, 1895.

If New York greets Excelsior, Jr., as vociferously as New Haven has done it will be Mr. Rice's greatest success. Hammerstein's Olympia is certain to include a big sprinkling of Yale men among its nightly patrons. As presented Monday it was rather talky and slow in spots, but Mr. Rice has been omnipresent all the week, whipping it into shape and when Monday next opens his season it will go with snap enough to satisfy anybody.

The scenery has seldom been equalled in a New York production.

The story—already commented on by THE MIRROR—is briefly this: Excelsior, Jr., (Fay Templeton) has been left a fortune by his ancestor if he will "flag a mountain," a feat which tradition says the original Excelsior found to result in his death in the snow. With four valets Excelsior, Jr., makes the trip to Switzerland, where the story opens at the "corner of Tell Avenue and Jessler Road." Theresa Vaughn as Bertha Jessler, proprietoress of The Gessler Inn, across the way from where William Tell (Walter Jones), "whose overture is much admired and whose shooting-apple-business is a matter of record," conducts a shooting-gallery and displays his skill to a party of wandering Cook-personally-conducted tourists under the agent of the company, one Courier Gyde (Charles Bigelow), among whom is Mary Vanderbuilt Lamb (Irene Perry), a twentieth century heiress, who at once falls in love with Excelsior, Jr., though he is also beset by Bertha, to the infinite jealousy of William Tell, her fiancé. Miss Vaughn's entrance on a donkey, singing a Swiss yodel, is a clever bit.

A search for Excelsior by an elderly maiden lady for singing a love song beneath her window in a Venetian palace (he believes deserted), and the deputizing of a band of bravos to find the unknown singer by means of a lock of hair and a copy of the song, completes what there is of a plot, and the movement of the second act swings to the "visitors' and recreation department" of a monastery near Mont Blanc (or "Mount Blank, if you live in Chicago," says Courier Gyde), where the brothers are chanting a madrigal. The picturesque grouping of this opening chorus is almost beyond description. Four jolly monks discourse jollier music till Excelsior arrives pursued by the bandits. He pulls a lock of hair from the head of Courier Gyde and gives him the song, while disguised as a lay brother, whose vestments he has borrowed, and the bandits capture Gyde and compel him to marry the old maid. During this act an entertainment "for the purpose of raising funds to purchase nickel-plated collars for the monastery St. Bernard dogs" is arranged and Walter Jones, Theresa Vaughn, the Abbot Sisters, Arthur Dunn, and others contribute specialties.

The third act opens with a ballet gavotte, which, like the snow ballet in the first act, is superbly costumed, in the rococco salon of the Grand Hotel, and here the marriage of Gyde and Excelsior's self-chosen inamorata is announced. Bertha, spurned by Excelsior, who marries Mary Lamb, decides to make up with William Tell, and this is done amid a general merry-making when James, the quadruple-personed valet of Excelsior, has duly flagged the mountain and earned his master the fortune.

Walter Jones, in his Sousa make-up, conducts Mr. Rice's "Excelsior March," and the latter himself conducts his "Olympia Gavotte" during the entr'actes.

The average spectator declared the whole burlesque rather behind 1492 in merit of libretto, but far ahead of it in everything else. Much remains to be done, but a couple of weeks hence it will be the cleverest entertainment in New York city. Walter Jones should give his "tramp act"; his sailor dance isn't half so good, but his college make-up in garb of the "class of '99" is a revelation.

Louis Don, the clever quartette comedian, "with a bell on his neck," is even better than usual. Theresa Vaughn is easily the co-star with Walter Jones, and somehow or other petite Irene Perry seems to have honors with the presumed star, Miss Templeton, who doesn't get thoroughly into the spirit of the piece until near the end of the second act.

Given a few cast changes and a little practice Excelsior, Jr., will be perfect—but it's good enough as it is.

W. P. H.

AN ELKS' SOCIAL SESSION.

The New Manhattan Athletic Club's Theatre was crowded to overflowing on Sunday evening, Nov. 10, with the wives, friends and members of New York Lodge, No. 1, B. P. O. Elks. James J. Armstrong acted as chairman and announced that all but one of those who met at the Atlantic City session were present.

Among those who contributed to the evening's entertainment were Frank Mordaunt, George Fuller Golden, O'Brien and Wright, Foreman and West, Lizzie Derious Daly, Bertha Brush, Mr. and Mrs. Clirette, Sara Neville, Kitty Mitchell, John Burke, the Unique Quartette, O'Neill and Sutherland, Ernest Jerrold, "Mickey Finn;" Sparks and Selvio, Martyne, Clirette, Baby Bennett, and Little Edna Reming, daughter of Percy Plunkett, whose work now gives promise of future success.

Mary Armstrong, although very young and small, played a couple of selections on the piano and received a generous encore.

The entertainment lasted until after midnight and was thoroughly enjoyed. The audience was the largest and most fashionable ever assembled at a social session in this city, and the affair was declared by the members to be the finest one of its kind that has taken place since the lodge was established.

POISON IN THEIR MILK.

Pawnee Bill's Wild West Show was prevented from appearing in Waycross, Ga., on Nov. 7, owing to some seventy members of the company being taken violently ill from drinking poisoned milk. It seems that a Pawnee Bill attache worsted in a quarrel a man whose brother had a contract to furnish the show with milk. In order to be avenged, this man put some unknown poison in the milk. None of the men died, but for a time the condition of some of them was extremely critical.

A SWINDLER ABROAD.

A gentlemanly appearing individual recently arrived in Madison, Wis., and arranged with the ladies of that town to prodnce a war drama under their auspices. After collecting money for advertisements on the programme and obtaining, under false pretenses, a fine gold watch, the gentlemanly appearing individual left for parts unknown.

THE POTTER AND NYE PLAY.

Paul Potter and Bill Nye's new musical comedy, The Stag Party, will be produced by A. M. Palmer in Washington on Dec. 9. A week late it will be seen at the Garden Theatre in this cit

A CHAT WITH ANNY DAVENPORT.

From Photo. by Savony.

Half a million of dollars is the sum that Fanny Davenport is willing to give to build and endow a retreat for the destitute of her profession. So she told a MIRROR man who had the privilege of a chat with her recently.

"It is not my idea to model the institution upon the plan of the Forrest Home, for artists are naturally sensitive, and many who should be taken care of would shrink from applying for admission. It is, therefore, my idea to establish, if possible, a home for distressed actors and actresses which will not be known as such, but as an institution, or Conservatoire, where the dramatic art will be taught to those desiring to acquire it, and which will probably be called the Davenport Institute.

"Those members of the profession who are appointed to it (and only persons really in need of its help will be appointed) will be glad to impart to a younger generation the experience and artistic knowledge acquired in their long theatrical careers. Any one wishing to prepare himself for the stage may join the classes at the Institute upon payment of a small fee, which will help to defray the general expenses. The orphaned children of actors who wish to adopt the profession of their parents will be taught free. There will be attached to the Institute a miniature theatre, perfectly equipped, where plays by authors known and unknown may be tried. If sold afterwards the Institute will demand a certain percentage of the royalties for having been instrumental in presenting the plays before managers.

"It was also my idea," continued Miss Davenport. "to put at the head of this institution a well-known member of the profession, and I had thought of the late Mrs. P. D. Bowers. I had fully prepared to communicate with her on the subject when death took her away from us. I must now think of some one else.

"Concerning the part that the Institute will play towards the children of the stage, while I wish that every care and attention be given those who desire to become actors, I do not, for my own part, approve of children taking to the stage in their tender years. The atmosphere of the average playhouse, particularly behind the wings, is not, I think, a healthy atmosphere for a child. It seems to me it must deaden if not entirely destroy a child's moral perceptions to witness and listen to the talk and actions we all know are indulged in by some of the lower orders in our profession, and which the manager is powerless to prevent. I employ a child in Gismonda. It has hardly anything to do and its mother watches it unceasingly, yet I never see it without thinking it would be far better off at home. Yet for all that, I do not approve of the interference of the Gerry Society, which is conducted in an arbitrary and it seems to me, most partial manner."

"Is it true that Sardou is now writing for you a play that he agrees not to have performed in France for five years?"

"No, and I do not know how the report originated. Sardou is not writing anything for me as far as I know. It is an error to think I am wedded to the Sardou plays. I will produce any play that I think worthy of production and which suits me. I should be very glad if some American playwright would give me a comedy or a drama I could accept."

"Last season you had some idea of becoming a New York manager. Have you abandoned this plan?"

"I have deferred it only. The theatre I wanted—the Casino—passed into other hands. If I find a good theatre I may take it, but before I do I must have a stock of plays. It is little use having a theatre unless you have the plays, and I should never run a combination show."

Miss Davenport receives each day at least fifty letters from real estate agents offering her land sites for the Davenport Institute.

"I have not decided yet where it will be," added Miss Davenport, "although I hope to see it opened next year. It may be somewhere in Westchester County. There is also a possibility that other members of the profession may become interested in the scheme with me. Madame Modjeska is one. In this case we should, of course, form a syndicate."

MUSICAL NOTES.

Julius Lorenz, the new director of the Arion Society, made his debut recently at the club house. Mr. Lorenz gave a highly satisfactory account of himself, and the members feel that a worthy successor to Mr. Van Der Stucken has been secured.

An American contralto, Antoinette Sterling, who has sung in England with success, arrived in New York recently. She will make an extended tour of this country under Marcus Mayer's direction.

Harry Pepper, with W. W. Lowitz as accompanist, gave a ballad recital at Hardman Hall last Wednesday night, and pleased a large audience.

Lillian Blauvelt may sing in the third concert of the New York Oratorio Society, when Haydn's Seasons will be rendered.

The first rehearsal of the Philharmonic Society for the season was held last Friday.

The first concert of the Boston Symphony Society took place at the Metropolitan Opera House last Friday night, with Melba as the soloist.

Paderewski created as great a sensation on his reappearance in New York as he did originally, and the musical critics again pronounce him the greatest pianist of his period.

Madame Van Doenhoff excited notably favorable mention for her singing recently with the Roberti Grand Operatic concert company in Montreal from the press of that city.

AT THE THEATRES.

Garrick.—The Merry Countess.

Musical comedy in three acts adapted by Charles Klein from Hennequin and Millaud's Niniche. Music by Johann Brandl. Lyrics by Thomas Frost. Produced Nov. 12.

Count Yermondorff	Edwin Stevens
Vicompte de Beaupersil	Dan Daly
Medor	Charles Dickson
Dupiton	Benson Pierce
Desablettes	Fred W. Peters
Monsieur Darcey	Fred Lotto
Bath Attendant	Charles Dade
Narcisse	Ernest Walcott
Jean	Edwin Stone
Hotel Manager	Dwight Smith
Baptiste	Theodore Brown
Commissary	Charles Moore
A Swell	H. R. Forbes
Madame Pommery	Maude Granger
Hortense	Lillian Burkhart
Victorine	Marie Carlyle
Annette	Elizabeth Leslie
Amanda	Belle Hamilton
Cora	May Terris
Pauline	Carolyn Lawrence
Castagnette	Minnie Bowen
The Countess	Marie Jansen

Let it be said at the outset that the adaptation of Niniche, produced by Messrs. Stiner and Hart, under the title of The Merry Countess at the Garrick Theatre, last Tuesday evening, was not a success.

This was not due to Charles Klein, the adaptor, who acting no doubt on his instructions, followed the original text as closely as possible. Mr. Klein, however, in order not to shock the moral sensibilities of an American audience, had to expurgate a good deal in the way of suggestive dialogue and risqué situations, and that necessarily made the plot as a whole seem rather meaningless.

Two other adaptations of Niniche have been tried in this country, and they both failed for similar reasons. Niniche deprived of its Gallic naughtiness or (let us call things by their right names) deprived of its Gallic nastiness, is a stupid concoction. And it goes without saying that an absolutely literal translation of Niniche would simply disgust the average cis-Atlantic audience. So Mr. Klein was placed between two horns of a dilemma, and of two evils he preferred to avoid the worst.

Furthermore the music of The Merry Countess is utterly commonplace, so that the auditors derived no enjoyment from that element of this so-called musical comedy.

It is only fair to give due credit to the efforts of the interpreting cast to save the production from complete disaster. Marie Jansen proved chic and dashing as the Countess although she was not always quite sure of her lines. As for her singing—well, she has the most remarkable faculty of making everything she sings sound alike. This is partly due to the peculiar Music Hall "talking" quality of her voice, and partly arises from her entire lack of emotion during her vocal efforts. But her acting is always sprightly.

Edwin Stevens as Count Yermondorff burlesqued E. J. Henley as the Russian diplomat in Gloriana. Mr. Stevens, we believe, assumed Mr. Henley's character when Gloriana was sent on the road. At all events Mr. Stevens made a hit as Count Yermondorff.

Dan Daly was cast as the Vicompte de Beaupersil, but he simply played himself with his angular, comic and grotesque mannerisms.

Charles Dickson infused musical vigor and humorous self-assurance into the role of an attractive young bathing master. In one scene he had to carry the Countess into the surf, and he presumably went into training to accomplish this feat with neatness and dispatch. If his voice had also undergone the requisite training he would have proved more acceptable as a singer, for he possesses a baritone voice of considerable power.

Maude Granger took the part of a sentimental widow, but her character sketch was not especially effective.

The cast also included Benson Pierce as Dupiton, Fred W. Peters as Desablettes, Fred Lotto as M. Darcey, Lillian Burkhart as Hortense, and Marie Carlyle as Victorine. Dwight Smith, Charles Dade, Ernest Walcot, Edwin Stone, Theodore Brown, Charles Moore, H. R. Forbes, Elizabeth Leslie, Belle Hamilton, May Terris, Caroline Lawrence and Minnie Bowen were all satisfactory in minor roles.

Edward Poelz was the musical director. The costumes were sumptuously stunning, and the scenery, notably in the first act, was of a high order of merit. The production was under the stage direction of E. W. Presbrey.

Grand.—The Bicycle Girl.

Musical farce-comedy in three acts by Louis Harrison. Produced Nov. 18.

Baron Byke	John Webster
Stephen Stillwell	Charles P. Morrison
John Potipher	Henry Laurent
Tom Tipton	F. Henry Richmond
Twister	W. E. Ritchie
Nathaniel	James Bowen
Joseph Hardtack	James McGrath
Henry Stubbins	Henry Moore
Messenger	Walter Cole
Mrs. John Potipher	Laura Bennett
Blanche Harcourt	Delle Jackson
Rose Thorne	Julia Glover
Berlina Cortland	Ethel Tyler
Clarice Hollywood	Lillian DeGross
Grace Fordyce	Nellie McHenry

The Bicycle Girl, which was seen for the first time in New York at the Grand Opera House last evening, drew a crowded house and proved a laughing success.

The piece is a three-act musical farce-comedy, and is intended to be a satire on the bicycle craze and new woman mania.

The first act presents the room of the Briarwood Bicycle Club, of which Grace Fordyce is president. Grace is the orphaned daughter of a rich bicycle manufacturer, who has bequeathed her his entire fortune. Among other things she is a speculator in Wall Street, the founder of a bicycle club, and an up-to-date girl in general.

Grace is wooed by two suitors. One of them is Baron Byke, an American who is masquerading as a French nobleman. It seems that Byke's father and old Fordyce, Grace's father, had been rivals in the bicycle business, and Byke's little scheme is to wed Grace and thus consolidate the two firms. The other suitor is Stephen Foster, a student who resolves to become a sport in order to win the affections of the Bicycle Girl.

The second act presents a clambake of the Bicycle Club, and incidentally the kinetoscope is introduced in this scene. In the last act there is a bicycle meet at the race track, and a bicycle race concludes the performance.

Nellie McHenery was as jolly and vivacious as ever in the character of Grace Fordyce. The effort of her comedy work, however, would be greatly enhanced if she occasionally indulged in a little repose. Too much boisterousness is apt to prove tiresome to the audience in the long run.

John Webster offered a fairly good character sketch of Baron Byke, the bogus French nobleman.

Charles P. Morrison was very amusing as Stephen Stillwell, the would-be sport, and so was Henry Laurent as John Potipher.

Laura Bennett offered an effective and entertaining personation of Mrs. John Potipher.

Other competent people in the cast included F. W. Richmond, W. E. Ritchie, Delle Jackson, Julia Glover, Ethel Tyler, and Lillian De Gross.

The incidental music comprised a topical song called "Long Ago," with a taking chorus, a clambake song, medleys and parodies on popular songs, and many other melodious selections.

Daly's.—Mademoiselle Pygmalion.

Comedy pantomime, in three acts. By Michael Carre and Jean Herbert. Music by Francis Thome. Produced Nov. 18.

Pierrot	Mdlle. Jane May
Miss Pygmalion	Mdlle. Jane May
Miss Pygmalion	Mdlle. Marthe Marsans
Lieutenant Andre	M. Landry
Ganinette	Mdlle. Elise Sunneco
Lena	Attere Trudelle
Cleopatre	Sara Duncan
Parthenis	Vera Leslie
Athenese	Louise Davies
The Fencing Master	Charles Walton
The Dancing Master	John Murgon
First Agent	Charles Constantin
Second Agent	Thomas Toumour
Abraham Idas	M. N. Jones

Jane May, the noted French artiste, appeared last evening at Daly's Theatre in a new pantomime entitled Mademoiselle Pygmalion. The only previous representation of this pantomime was a trial performance that took place at the Circle des Funambules. Shortly afterward Augustin Daly secured the American rights to the work.

The authors are nominally Michel Carré and Jean Herbert, but it is an open secret that the latter is a nom de plume of Mlle. May herself. The composer of the incidental music is François Thomé.

The pantomime theme deals with the love of Mlle. Pygmalion, a young artist of wide renown, for the statue of Pierrot that she has just finished, and which she hides from her fair young pupils. She absolutely refuses to sell the statue at any price, and when her fiancé, to whom she is to be married the next day, learns of her infatuation for the marble image, she at first denies the soft impeachment, but eventually assures him that her foolish fancy will vanish after their marriage.

After her lover has left her, however, Pygmalion's love for the statue gains the mastery over her good resolutions, and she tries to bring Pierrot to life. But alas! Pierrot remains cold and inanimate, and Pygmalion falls fainting at the statue's feet.

Then Pygmalion falls into a profound slumber during which she dreams that Pierrot has come to life. His ingenuousness in regard to life is apparently so great that he evinces great astonishment at a mirror, a watch, a bird, and so forth. Then Pygmalion has him learn dancing and fencing, but Pierrot does not turn out all her fancy chiseled him. He is a roysterer and a gay deceiver. Pygmalion's love for him does not suffice his artistic nature, and he makes indiscriminate love to her pretty pupils. Greatly provoked at this exhibition of heartless flirtation, Pygmalion breaks Pierrot to pieces with a blow of her hammer.

When Pygmalion awakes, she is loath to believe that she has been dreaming until she sees Pierrot still perched on his pedestal. Then a rich amateur, to whom she had previously refused to sell the statue, arrives on the scene and endeavors to persuade her to change her mind. At first she hesitates, but when she recalls Pierrot's intoxication and faithlessness according to the revelation of her dream she hardens her heart against him, and tells the amateur that he has gained his point. Pygmalion, to console herself, decides to marry her flesh and blood lover, who adores her, and thus dispel her amorous illusion for Pierrot with matrimonial reality.

Pantomime is perhaps too candid and naive a form of dramatic art to be popular nowadays, and while Miss Pygmalion is mildly diverting as a Parisian curiosity, it is not a performance to grow enthusiastic over. A very magnetic personality is needed to make pantomime stimulating—such a personality as that of Felicia Mattell's, for example. It was to her that this recent revival in Paris of a lost art was almost wholly due. She made Pierrot a new thing, a strange, mystic being for the decadent poets to rave over.

But Mlle. Jane May, who was the Pierrot at Daly's last night, is not a magnetic pantomimist. Her acting was at all times mechanical and uninspired. She suggested nothing, no spirit of mysticism exhaled from her gesture or person.

The other French people who appeared with her were all technically good and all personally commonplace. Exception must be made of Messrs. Walton and Murgon, who were admirably enlivening as a grotesque fencing master and dancing master respectively.

The audience last night was not enthusiastic but seemed to find very genuine pleasure in the performance.

If pantomime need be revived in this country, there are pantomimists in America equal to any artistic demand. The veteran James S. Maffit appeared a few Summers ago in Boston in a repertoire of one-act pantomimes that would test the genius of any Frenchman. There are several others in this country who can mime artistically and create effects without the aid of trick scenery or trap-doors.

Next week Mr. Daly brings back his home company in a revival of The School For Scandal.

Bijou.—The Night Clerk.

The Night Clerk, the current attraction at the Bijou Theatre, is an olla podrida of amusing absurdities. It has three scenes, but no plot that is perceptible to an auditor clothed in his right mind.

The author, John J. McNally, is an expert in stringing a lot of ingenious nonsense together to form an evening's entertainment that makes you laugh, in spite of any prejudice you may harbor against farce-comedy performances in general. The secret of his mirth-provoking power lies in the off-hand quality of his wit and the up-to-date nature of the ludicrous incidents he provides for public delectation. Moreover, there is an underlying vein of satire in the last two acts that relieves the performance from the utter inanity of the average farce-comedy concoction.

The scene of the second act is placed in the police station of the Tenderloin Precinct. In this act the star comedian, Peter F. Dailey, is ostensibly a police captain. He has all of his friends arrested and brought before him on some trumped-up charge. His manner of dealing out justice according to his own peculiar conception of law is outrageously comical.

In the second act Mr. Dailey officiates as the night clerk in the Hotel Blasé. He is at his best in this portion of the performance, and it is needless to say that the night clerk he presents is the embodiment of unlimited cheek and flippant, slangy humor. Mr. Dailey's bright specialties in this act send the audience into roars of laughter and are received nightly with enthusiastic applause. Incidentally, Mr. McNally has succeeded in hitting off many amusing things of every day or rather every night occurrence in the average New York hotel.

It should not be inferred, however, that either the Police Station or Hotel Blasé scene is a faithful reproduction of metropolitan life. Both of these scenes are merely presented in the spirit of lively burlesque, and the fun and frolic indulged in by Mr. Dailey and his associates create no end of laughter.

Jennie Yeamans is in her element as Adelaide Starr. In the course of the evening she offers several bits of character work that are at once humorous and artistic. Her imitation of a colored lady at a cake walk is one of the funniest features of the second act.

Another shining light is the Hibernian comedian, John G. Sparks, in the character of Barney Brogan. Raymond Hitchcock as Lord Willie Wilt is one of the most ludicrous dudes that ever sucked a cane behind the footlights. Gertrude Ford is seen in an eccentric dance in the last act that is invariably encored.

The cast also includes Michael Sullivan, Freda Depew, Rita Emerson, Ida Rock, Nellie Parker, Eva Butler, Hugh Mack, Bertie Dyer, Charles Sturgis, William Keogh, Peter Randall, and Lawrence Sheehan, all of whom contribute their share in assisting the star to make The Night Clerk a vivacious and humorous divertisement.

The musical features comprise two selections sung by the Olympia Quartette—the New York Police and Independent Cadets; a grand opera potpouri; and a medley of popular songs.

On another page will be found a photographic reproduction of the Hotel Blasé scene, with Mr. Dailey behind the desk. Miss Yeamans, in her "Girl From Gay Paree" costume," stands in the foreground, and the other young women are those who sing "American Girls," in characteristic costumes of fashionable vogue.

Messrs. Rich and Harris have spared no expense in staging The Night Clerk. E. Rosenbaum is the acting manager, and the piece was produced under the personal direction of Frank Tannehill, Jr.

Garden.—Trilby.

The return of Trilby to the Garden Theatre last Wednesday evening was marked by a very large and handsome audience, despite the strong counter-attraction, the Horse Show, in the Amphitheatre. The performance was signalized by the introduction of a new Trilby, Blanche Walsh, the reappearance of the original Svengali, Wilton Lackaye, and a change in the Zou-Zou. The latter character is now taken by Ignacio Martinetti, a distinctly clever and finished character actor, who made a decided hit.

Miss Walsh more nearly approaches the popular idea of Trilby in personal appearance than her predecessor. She has the requisite height and an air of comaraderie. Moreover, her elocution is natural and her voice musical. In the dress of the third act she was a veritable dream of beauty in white and gold. In the last act, too, she was charming, pathetic and tender.

Mr. Lackaye's Svengali is still a graphic and striking impersonation, but he has fallen into the error of over-elaboration. He makes the man much dirtier, lower, and more given to small meannesses than before. His laugh is exaggerated, and his death scene more unreal than ever.

Mr. Glendinning's Laird, formerly the most sweet and sympathetic character in the play, has grown a trifle boisterous and less sincere.

The Taffy of Burr McIntosh and the Little Billee of Alfred Hickman are still excellent performances; in fact, Mr. McIntosh seems to have become more hearty and gentle, and the result is an improvement. Mme. Cottrelly's comedy is as delicious and artistic as ever, and Mr. Walton's character sketch is admirable. Robert Paton Gibbs and Alexis Law Gisko are again seen as Gecko and Dodor, and fill the parts with much spirit.

A few changes have been made in the play, the most notable of which is the end, where a supposed portrait of Svengali is substituted for the photograph. This picture shows Mr. Lackaye posing in a sort of transparency and a remarkable uniform. This is Beerbohm Tree's idea, but why Mr. Palmer should have adopted it is surprising, for it ends the play in a bungling and inartistic fashion. The close of Act I, i. e., the return of Little Billee to Trilby, which was pretty and pathetic before, is now marred by the presence of Svengali and his domination of the scene. Viewed as a whole, the performance is boisterous, the studio festivities being especially noisy, and there is a tendency to overact and emphasize the salient points that is not only unnecessary but detracts from the charm and refinement of the most interesting and successful play of the year. A little toning down will add greatly to the artistic atmosphere of the piece.

Standard.—Sins of the Night.

Theatregoers who are fond of melodrama are not a particularly unresponsive or unsentimental class of people. They loathe wickedness, and their admiration for goodness is as intense as their sympathy for distress. The Sins of the Night which opened at the Standard Theatre last night, and which has before been seen in New York, possesses the elements that please average theatregoers. As a melodrama of the London brand of manufacture it is extremely melo, and the audience, which was a representative melodrama audience, were not at all backward in manifesting pleasure. If the audiences which witness the piece during its run at the Standard are as large as the one present last night. Sins of the Night cannot fail to be a success from a box office point of view, and if the future audiences are as demonstrative in their approval as was the one last night it will be equally a success from the other point of view.

In this case, it will probably be owing as much to the ability of the company producing the play as to the intrinsic merit of the piece. The principal and most hard worked member of the cast is Frank Karrington, who as Harold Thorne, Squire Thorne's son, suffers enough tribulation and persecution in his own country and in the silver mines of Mexico to wring any heart. He is a good actor, however, and succeeds in arousing the enthusiasm of the audience.

Susie Willis, as Rosa, Harold Thorne's wife, has to also suffer considerably, and as she does it with a good deal of histrionic ability, she does not lack the sympathy of the audience. Phil McCarthy as Dexter, a circus clown and the funny character of the play, made the audience laugh long and heartily. Manuel Ramez, the rascally Spaniard, was very rascally, and Squire Thorne, "an English gentleman," may have been English, but very far from gentlemanly.

Of the other characters whose work entitles them to mention there are W. H. Sheldon as Leslie Thorne, Bertram Hood as John Marchant, Rita O'Neal as Cynthia Mayne, Francis Freeman as Dolly Peachblossom, and Lillian Price as Abemma.

Abbey's.—Becket.

Tennyson's play, Becket, which had every advantage that stage skill and histrionic ability could add to it at the hands of Henry Irving during his visit to this city two years ago, when it was originally produced in this country, was revived last Saturday night at Abbey's with all its former detail and impressiveness. This play, perhaps more than any other, shows Irving's comprehensive powers, for at his touch it becomes a majestic and satisfying drama.

The role of Becket was enacted by Irving on Saturday night with a dignity, a spirituality, and a convincing force that even surpassed his original personation here.

Mr. Terriss formerly played King Henry. In the hands of Mr. Cooper, who has truly a regal dignity, the part is fully as well illustrated.

Two years ago Miss Terry was the Rosamund. Julia Arthur was on Saturday night put forward in the part. Miss Arthur gave the character charm, grace and potency, and was rewarded by applause. The other prominent parts were admirably taken, and the event was in all respects up to the Irving standard of excellence.

Next Monday and Tuesday evenings Irving will revive Faust. The rest of the week, up to Saturday night, will be devoted to The Merchant of Venice.

Fourteenth Street.—The Merry World.

Edgar Smith and Nicholas Biddle's amusing piece The Merry World was the attraction at the Fourteenth Street Theatre last night. This popular house is once more under the management of J. Wesley Rosenquest, and has been thoroughly renovated and overhauled. The ushers and doorkeepers are resplendent in new uniforms and the theatre has lost entirely that dingy look that used to be one of its drawbacks.

The Merry World, which now takes a new lease of life under the sole management of Canary and Lederer, kept the audience in good humor all evening. The bright quips, amusing scenes, effective dances in the play kept the fun going all the time.

Next week, George Monroe in Our Happy Little Home.

People's.—The Ups and Downs of Life.

Oliver Byron and Kate Byron presented F. A. Scudamore's melodrama, The Ups and Downs of Life, at the People's Theatre last night to a large audience. The play has been reconstructed, although the principal features are retained. Oliver Byron appeared as Vivian Ransome, and Kate Byron as Jane Judkins, a servant girl masquerading as the Lady Elpida. They carried off the honors and won well-merited applause for their respective performances. A capable company, including Frederick Warren, R. F. Russell, Fulton Russell, Jr., S. C. Halpin, Thomas Redpath, Ollie De Babian, Marguerite Neville, Myrtella Avery and Gertrude D. Magill gave good support.

Harlem Opera House.—The Great Diamond Robbery.

Messrs. Alfriend and Wheeler's local melodrama, The Great Diamond Robbery, with Madame Janauschek and many others of the original cast, was presented at the Harlem Opera House last night, where a large and friendly audience followed the play and clever work of the players with evident appreciation. Next week, The Fatal Card.

Columbus Theatre.—Myles Aroon.

Andrew Mack in Myles Aroon was the attraction at the Columbus Theatre last night. He essayed the role made familiar by W. J. Scanlan, and created a favorable impression.

Mr. Mack is the possessor of a pleasing tenor voice and sang several songs of his own composition with much taste. Next week, Gus Heege.

At Other Houses.

HOYT'S.—It has been definitely settled that The Gay Parisians will end its run at Hoyt's Theatre on Jan. 6, as Messrs. Hoyt and McKee don't wish to defer the New York opening of A Black Sheep beyond that date.

BROADWAY.—His Excellency is in its second month at the Broadway, and the performances continue to be attended by large and fashionable audiences.

ACADEMY.—It is claimed that the mimic Derby in The Sporting Duchess at the Academy of Music is the best race scene ever put upon the stage.

PALMER'S.—The Shop Girl at Palmer's is full of songs and specialties and has the best artists in their respective lines that London could send over.

EMPIRE.—John Drew may be seen throughout the current week at the Empire in his comedy success, Christopher, Jr. Next week, the last of his present metropolitan engagement, will be devoted to a revival of The Bauble Shop.

LYCEUM.—This is the last week of E. H. Sothern in The Prisoner of Zenda at the Lyceum Theatre. Next Monday the regular Lyceum stock company will present a new play, The Home Secretary, at this house.

AMERICAN.—In Sight of St. Paul's continues in melodramatic favor at the American Theatre

HERALD SQUARE.—The Heart of Maryland crowding the Herald Square Theatre at every performance, and this dramatic romance of our civil war is likely to draw full houses for a long time to come.

CASINO.—Frank Daniels has caught the fancy of comic opera patrons in The Wizard of the Nile at the Casino.

IRVING PLACE THEATRE.—The performances of Zwei Wappen will be continued at this house during the first part of the week. During the latter part of the week Manager Conried's stock company will be seen in Hoboken at the new Lyric Theatre. The pieces to be presented there will be Mein Leopold, Der Hexenkessel, and Die Ehre.

BROOKLYN THEATRES.

Amphion.—The Queen of Liars.

Minnie Maddern Fiske repeated here the enviable success scored at the Park last week in Daudet and Hennique's play, The Queen of Liars. As Marie Deloche she gave our ordinary apathetic Brooklyn audience a living, breathing character that awoke any latent idea of art it possessed and the result was that a crowded house applauded as only a pleased audience can and the artiste had to respond to several curtain calls in appreciation of her splendid work. Her support was excellent and included such well-known players as Frank Mills, James Neill, Albert Gran, Ida Waterman, Helen Macbeth, and Mary Maddern. By special request A Doll's House will be given Thursday evening only. Next week, Francis Wilson in The Chieftain.

Montauk.—The Railroad of Love.

Ada Rehan appeared in Brooklyn on Monday night for the first time since she has become a star, and delighted a crowded house. The

Railroad of Love was the play, and the many amusing situations were much enjoyed. During the week The School for Scandal, Midsummer Night's Dream, Taming of the Shrew, and Twelfth Night will be given. The company includes James Lewis, Mrs. Gilbert, Maxine Elliott, Sybil Carlisle, John Craig, and Percy Haswell. Next week, A Runaway Colt.

Columbia.—The Chieftain.

Francis Wilson is a great favorite in Brooklyn, and was warmly greeted by a crowded house on Monday evening. The Chieftain was produced exactly as it was in New York, and the scenery and costumes provoked favorable comment. Mr. Wilson's antics were amusing, and he was well supported by dainty Lulu Glaser, Lillian Carlsmith, Chrissie McDonald, Rhys Thomas, and J. C. Miron. Next week, E. H. Southern.

Park.—The Capitol.

Augustus Thomas' drama of life in Washington began its road tour here on Monday night. There is too much talk and not enough action in the play, which was well acted by a good company, including Ernest Hastings, G. C. Staley, Frazer Coulter, Wright Huntington, E. A. Locke, Lizzie Hudson Collier, and Amelia Bingham. Next week, E. M. and Joseph Holland.

Grand Opera House.—A Bowery Girl.

A Bowery Girl, by Ada Lee Bascom, was presented for the first time in Brooklyn on Monday evening. Clara Thropp made a distinct hit in the title role.

Bijou.—The Cotton King.

Sutton Vane's Cotton King was presented by a good company on Monday evening. The thrilling situations were loudly applauded.

Empire.—The White Squadron.

M. L. Alsop, Frederick Julian, Robert Niel, and Anna Barclay took leading parts in A White Squadron Monday Night, and acquitted themselves creditably.

THE PRESS CLUB HONORS IRVING.

Henry Irving was tendered a supper last Monday evening by the New York Press Club. The club rooms, at No. 34 West Twenty-sixth Street, were decorated for the occasion, and a number of people prominent in the artistic world were present. Among others were: Joseph Howard, General Horace Porter, Murat Halstead, E. H. Sothern, John W. Keller, John R. Fellows, Robert Dunlap, Edward H. White, Bram Stoker, Henry F. Gillig, E. T. Howard, George W. Turner, Foster Coates, Charles W. Fisk, George F. Lyon, R. G. Sherer, W. J. K. Kenny, Dr. J. L. Feeney, George P. Taggart, Fred. P. Morris, John N. Brockway, Charles W. Price, General Agnus, Charles J. Smith, William A. Deering, C. M. Beattie, William S. Andrews, J. A. Cantor, Frank A. Burrelle, Leon N. Salmon, and George L. Norton.

MANAGER DAVIS' ENTERPRISES.

Harry Davis, the successful Pittsburg manager, was in this city recently for the purpose of establishing a New York agency. Mr. Davis has found that a New York headquarters is essential to the conduct of his many amusement enterprises, and has accordingly secured commodious accommdations at the Abbey Theatre building, where he has installed Walter Hudson as representative. Mr. Davis brings roseate reports of his business in Western Pennsylvania. He has a continuous-performance house, a legitimate theatre and four museums—one in Pittsburg, another in Altoona, another in Allegheny and another in Harrisburg.

"I am glad to say," said Mr. Davis, "that the Avenue Theatre, which opened ten days ago in Pittsburg, promises to be an assured success. I can say without boasting that it is one of the handsomest theatres in this country."

MANSFIELD'S NEW PLAY.

The new play which Richard Mansfield will produce at the Garrick during his forthcoming engagement is entitled The Story of Rodion, the Student. The play evidently is a dramatization of Dostoievsky's celebrated novel, "Crime and Punishment," in which the name of the principal character is Rodion. The story is weird, full of psychological interest, and intensely dramatic. The central figure, that of a Russian student who murders an old usurer that he may accomplish good with her gold, and who, after the deed, is stricken by the workings of the conscience he had heretofore defied, should afford Mr. Mansfield a fine opportunity. A dramatization of the novel was produced in Paris some years ago with considerable success. Paul Mounet, brother of Mounet-Sully, was the Rodion.

YVETTE GUILBERT TAKES PRECAUTIONS.

There was a rumor in town yesterday that Yvette Guilbert had arrived on the *Gascogne*. The report, of course, was false, as Mlle. Guilbert will not arrive here until a few days before she opens at the Olympia, which is Dec. 18.

Some time ago Oscar Hammerstein deposited in a Paris bank—the Credit Lyonnais—part of the immense sum he is to pay the celebrated *chanteuse*, and yesterday he received a cable from Guilbert asking him to transfer the money to her mother's name. Yvette is evidently preparing to be eaten by savages when she gets here.

DUSE WILL BE BACK.

H. C. Miner received a cablegram from Signora Duse last week that she was prepared to fulfil her contract. Her health is much better, and she is now in Venice. After consulting with Joseph Brooks and J. Charles Davis, Manager Miner cabled back and a tour of fifty performances was arranged. Signor Ando will again be Duse's leading man. She will sail in January and open here in February.

GIVES UP HIS LEASE.

W. H. Easton of the Bijou Theatre, Washington, D. C., called at THE MIRROR office yesterday to announce that he had given up the lease of the Bijou. He has had nine weeks of bad business and could not keep the place open. Twenty-eight weeks more are booked, and Mr. Easton makes this announcement for the benefit of the companies who were to have played at his house.

THE MERRY WORLD REORGANIZED.

The Merry World has started out again under the sole management of Canary and Lederer, and will, said Mr. Lederer yesterday, stay out the rest of the season. It opened last night at the Fourteenth Street Theatre, this city.

JOHN MISHLER'S THEATRE.

On another page of this issue, John D. Mishler makes some straightforward reports of the business done by his six theatres. Mr. Mishler now controls theatres in Scranton, Wilkesbarre, Allentown, Wilmington, Altoona, and Reading. All of these theatres are playing the very best of metropolitan attractions, and all of them are recognized by their local patrons as theatres where only the best is set before them. The strongest tenet of Mr. Mishler's creed as a theatrical manager is the honest maintaining of one scale of prices. These are not days when even rich theatregoers feel that they can afford to pay $1.50 for an orchestra seat. Mr. Mishler, therefore, plays the best attractions at a scale of prices always ranging from $1 to 25 cents.

"These are the prices," says Mr. Mishler, "that bring big receipts."

Another politic course for managers to pursue, thinks Mr. Mishler, is the straight course of honest dealing. Nothing has hurt the theatrical business so much as misrepresentation. Mr. Mishler is therefore careful that the press work of all of his theatres shall be of the sincere sort that carries conviction to readers of newspaper notices.

Conducted on such sound principles, Mr. Mishler's theatres are sure to bring prosperity to their manager.

CATHOLIC ORPHAN ASYLUM'S BENEFIT.

The annual entertainment for the benefit of the Catholic Orphan Asylum will be given next Thursday under the management of Augustin Daly at the Metropolitan Opera House.

The afternoon performance, which will commence at half-past one o'clock, will include an act from Trilby, a scene from The Shop Girl, the Nelson Trio, Nellie McHenry, Lew Dockstader, Mabel Love, Tschernoff's trained dogs, John Le Hoy, and Peter F. Dailey in his specialty entertainment.

The evening performance will start at half-past seven. Among other entertaining people on the programme are: The Hungarian Troubadours, Les Edouards, Clara Hunter, Tony Pastor, William Richmond, Clara Barry, Pantzer Brothers, Billie Barlow, The Boston Eccentrics, Walton and Mangon, and Anna Danihi. In the course of the evening there will be a drill by the Asylum Cadets.

COLUMBIA THEATRE, SAN FRANCISCO.

The Columbia Theatre in San Francisco has met with remarkable success. Business at this popular house has continued big without interruption from the opening day in May last, and the Bostonians have just closed to the largest receipts they have ever played to on the Pacific Coast. The booking at the Columbia comprises many of the best available attractions from this and foreign countries, and the prospects for the young and enterprising managers, Friedlander, Gottlob and Co., are brilliant. The Frawley company, who are under their management, are playing to big business on the Coast. The company will play East as far as Omaha, and return to the Columbia next June for an extended engagement.

SUCCESS OF THE BOSTONIANS.

During their recent San Francisco engagement, the Bostonians put on their new opera, A War Time Wedding, by C. T. Dazey and Oscar Weil. It won instant favor and will be used in the principal cities during the coming season's tour. Beginning at Denver the Bostonians will play through the Northwest, coming directly East. Barnabee has revived his old song, "The Cork Leg," and is singing it in the new opera with admirable effect. Alice Neilson, the new soprano, is said to have made an emphatic hit.

PASSING SHOW SUIT DISMISSED.

The suit brought by Dorothy H. G. Johnson to restrain Canary and Lederer from producing The Passing Show has been settled. Miss Johnson is the sister-in-law of Sidney Rosenfeld, the author of the piece, and she brought suit for alleged arrears of salary for $600. In court, however, it was proved to the satisfaction of the judge that only $150 were due to Mr. Rosenfeld, and the suit was dismissed.

GEORGE KEOGH'S MENTAL AFFLICTION.

George Keogh, the well-known manager, was taken to Bellevue Hospital on Sunday to be treated for mental trouble. Mr. Keogh's business affairs have preyed upon his mind of late, and his general health has been undermined for some time owing to several operations he has undergone for cancer of the tongue.

He was accompanied to the hospital by his wife and by a physician. He was placed in the insane pavilion.

CHANGE OF PLANS AT THE EMPIRE.

It is said that Bronson Howard's new comedy in which the Empire stock company were to open at the home theatre after the engagement of Olga Nethersole, has gone back to its author for some change. The Nethersole engagement will, it is said, be lengthened, and then if the Howard play is not ready, the stock company will open in a version of Alexander Dumas' old comedy L'Ami des Femmes.

HASTY PUDDING CENTENNIAL.

The Harvard Hasty Pudding Club, the oldest college dramatic club in this country, will celebrate its centennial birthday at Cambridge, Mass., on Nov. 22 and 23. There will be a large gathering of graduates, and Bombastes Furioso, the first burlesque ever attempted by the club, will be produced. Beginning with 1857, every class down to 1896 will have a place on the programme.

NEW VERSION OF THE YEAR ONE.

Neil Burgess produced a new version of Charles Barnard's play, The Year One, on Thursday evening last. The play has been shortened considerably, and some new lines and business have been put in.

Burgess confines himself to playing the Vestal Virgin and has elaborated the part so that it is now quite funny.

ENGAGEMENTS.

Russell Childs to sing tenor roles with the Robinson Opera company.

Lillian Mortimer, by Walter S. Sanford, as leading lady for The Power of Gold and Mrs. Jack.

Beatrice Moreland, to succeed Mrs. Dion Boucicault in The Globe Trotter.

Orlando Battaglia, by Manager Brady for A Naval Cadet, James J. Corbett's new play.

Charles Charters for A Catspaw.

Alf. C. Pearce with Hoss and Hoss.

Thomas Maguire for The Struggle of Life.

LETTERS TO THE EDITOR.

GAME IN TEXAS.

HOUSTON, Tex., Nov. 4, 1895.

To the Editor of the Dramatic Mirror:

SIR.—Let me give a very good antidote for ennui while playing the Texas circuit.

Carry a neat little eight-pound Lefever or Parker gun in your trunk, and at every opportunity—and there are many—get out into the field, quail or sage hen hunting. It is an easy matter to get acquainted with gentlemen who own good bird dogs in this country, who are only too pleased to put in a few hours with you in the field.

My first day's sport was at Texarkana, where, in company with Clare Hannon and two as fine Gordons as were ever shot over, I succeeded in bringing in a bag of twenty-four quail, with a record of sixteen straight. And the New Boy company "didn't do a thing" to twenty-four of those quail the next day, on a bad trip from Texarkana to Palestine, where we arrived in time to "ring up" at 9:20 P. M.

I anticipate many very pleasant hunts in this State, and any one who comes over this circuit can kill time, birds, etc., and make what would otherwise be a monotonous trip a very agreeable one.

Yours truly,
C. H. TRUESDELL.

A LEGAL DEFECT.

NORWICH, Conn., Nov. 6, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Recently in our city I witnessed a production of A Social Highwayman by the Holland Brothers, assisted by an excellent company.

There was one scene, or rather part of a scene, that seemed to me to be unnecessary. I refer to the scene between Hanly and Leola Caprices, where the valet produces a confession which he compels her to sign.

In real life a confession extorted under such circumstances by an acknowledged criminal would not hold good in any court of justice. I think the lady that dramatized the novel could have eliminated that without detracting from the strength of the scene. Obtaining the promise of silence on her part would have been truer to life. Leola Caprices being aware that Hanly knew of her past, would be obliged to remain silent—silence on her part being golden.

It may be that "dramatic license" permits an author to do such things, but as I stated before in my humble opinion the document business was not necessary.

Yours,
WILL A. GALLAGHER.

MR. ROBSON OWNS THE AMERICAN RIGHTS.

ATLANTA, Ga., Nov. 7, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Last Summer Mr. Robson—then in Paris—called on the representatives of the dramatists, Blum and Toche, with a view of purchasing a play called Madam Mongodin, which had enjoyed a profitable run in the French capital. He was informed that the play was not published, would not be, and that the exclusive rights had been sold to Mr. Charles Windham, of London.

Returning to London Mr. Robson met Mr. Wyndham, who assured him that his rights were as strongly protected as possible; that, believing the play to be a valuable piece of property, he had taken every precaution against both the English and American play thief.

On the strength of this statement Mr. Robson paid a large sum of money to Mr. Wyndam for the American rights of Mrs. Ponderberry's Past, a farcical comedy in three acts, adapted by F. C. Burnand from the French play Madame Mongodin, written by Blum and Toche.

Shortly after Mr. Robson's return home, what is believed to be an unauthorized version of the play was published in Paris, and little playwrights who seize on the slightest pretext for feeding gratuitously on the fruit of other men's brains, announce with great glee that the "play is public property" and that no man has a better right to it than themselves.

THE MIRROR has been such a strong advocate of the rights of a play-owner, and has devoted so much of its space and energy to the denunciation of piracy in every form, whether local or otherwise, that I feel sure it will advocate not only Mr. Robson's right to his own, but the right of every actor and dramatist to a fair profit of what he has honestly bought.

Yours truly,
W. R. HAYDEN,
Manager Stuart Robson.

OBITUARY.

David O. Story, the veteran scenic artist and ornamental painter, died recently at Somerville, Mass. Mr. Story was born in Gloucester Jan. 20, 1828. He went to Boston when nine years old, and resided in Brighton until he was fourteen. He began his work as an ornamental painter of furniture, and in 1868 started to paint scenery. He had a studio on Charlestown Street. He took up his residence in Somerville twenty-eight years ago, and established a studio at his home on Tufts Street eight years ago. He was well known in the towns and cities of New England, for which he painted scenes for academies, halls, and opera houses.

Hugh Fay, the well-known Irish comedian, died last Monday week at his house, 308 Western Boulevard, after a two weeks' illness. The comedian was born in Providence, R. I., forty-three years ago. He was best known through the plays in which he and William Barry acted together. They were partners nearly ten years, and separated, as is well known, two years ago. Fay's last appearance was a year ago when he was seen in Brooklyn in a piece called Old Chums. It was his intention to return to the stage this Winter. He leaves two children and a widow. He was buried last Wednesday morning in Woodlawn Cemetery.

Morris M. Garman, professionally known as Morris Wilbur, a member of the D'Arville Opera company, and a native of Harrisburg, Pa., was attacked by typhoid fever while in Detroit, Mich., and died in St. Lawrence's Hospital of that city. He was a promising young man, and just before his death had been assigned to a prominent part in the new opera, A Daughter of the Revolution.

Helen Russell, late of the Modern Mephisto company, died last Saturday night at the Presbyterian Hospital, Chicago, Ill., of Bright's disease. The funeral will take place from the residence of her sister, Mrs. George Dickers, 211 West Twenty-second Street, this city. Miss Russell made her first appearance in the Wallack company, scoring a hit in Hoodman Blind, and she had won note in many plays.

Catherine F. Goodwin, well-known on the stage as Majorie Bonner, was found dead last Friday in her room at 253 West Thirty-seventh Street. She was partly dressed and there were indications that she had died after taking an overdose of morphine. Miss Goodwin was a sister of the late Myra Goodwin, and is supposed to have been in distressed circumstances.

Mrs. James G. Miller, wife of the manager of the Grand Opera House, Columbus, O., died on Nov. 11 of lockjaw. She was thrown to the pavement while getting off a street car. Her hand was badly lacerated, and she was thought to be convalescing when she caught a severe cold, which settled in the wounded member, and death followed.

Mrs. St. John Gough, known on the stage as Mary Warner, died in the Presbyterian Hospital, Chicago, last Sunday week. She was an Englishwoman, and had come to America to perform in one of Henderson's companies. The Actors' Fund took charge of the burial.

Leopold Oppenheimer, a brother-in-law of Henry Greenwall, and himself well-known in the profession, died on Nov. 5 at his residence 44 West 119th Street, this city. At the time of his death he was connected with the firm of Half and Brother, of San Antonio, Texas.

After a few hours illness, George Everett, formerly a well-known member of the profession, died in Washington, D. C., on Nov. 22, of congestion of the lungs. The funeral will take place in Boston on Nov. 27.

Mrs. Ellen Pascoe, wife of Richard E. Pascoe and mother of William Pascoe, now with James O'Neill, died at her home in Newport, R. I., on Nov. 14, aged fifty-six.

Louis Henri Obin, formerly a well-known singer and Honorary Professor of Declamation of the French Conservatoire, is reported to have died in Paris of cancer.

Laura Vane, who had been a member of Mrs. Jennie Kimball's company for three years, died suddenly in Atlanta, Ga., on Saturday.

Benjamin Giltol, well known for many years as a minstrel and variety actor, died recently at Bellevue Hospital.

Arthur Jack, aged sixteen, a son of John Jack, fell from a building in Philadelphia on Saturday and was killed.

J. H. Rosewald, violinist, composer and musical director, died in San Francisco on Nov. 21, after a brief illness.

MATTERS OF FACT.

Victory Bateman, who is at liberty, will be at 1220 Butler Street, Philadelphia, until Nov. 30, and after that date at 47 West Twenty-fourth Street.

Julian Magnus, who has been for nearly seven years sole manager for Marie Wainwright, has resigned that position to take effect in New Orleans on Dec. 7. Mr. Magnus will be at liberty after that date. He is one of the best-known and most esteemed managers, and his experience as actor, dramatic critic, playwright and manager have made him acquainted with every detail of the business. Mr. Magnus will be at the Grand Opera House, New Orleans, Nov. 22 to Dec. 7.

Thomas Neville, Jr., formerly with several of the New York theatres, is now located in Philadelphia, having joined Humphreys and Co., scenic artists. He would be pleased to hear from the managers for whom he has done work.

Heavy and juvenile man and woman for heavies are wanted at once for the support of Edwin Rostell, who is starring in the legitimate. Address Manager F. D. Peters at Clarinda, Ia.

C. L. Williams has assumed the management of Vore's Opera House, Benton Harbor, Mich. He will play but one attraction.

Owing to the sudden closing of Honour, Fanny Denham Rouse is at liberty to consider offers. Her performance as Mrs. Hartman in that play was considered to be very artistic.

The Lillian Kennedy company want a good pianist at once.

Louise Arnot is meeting with much success in leading roles at Freeman's Theatre, Cincinnati, O.

Philadelphia now has in the Edwin Forrest School of Dramatic Arts an institution whose pupils are given a thoroughly practical course of instruction. A farce and romantic drama go into rehearsal this week, and among other productions in which the pupils of the school will appear are The Merchant of Venice and The Lady of Lyons. Robert G. Magee is director of the school.

Frank Kihlholz, manager of Brooklyn's handsome theatre, the Grand Opera House, announces the weeks of Dec. 16, Feb. 3 and 10 open to high-class attractions only.

The present season at Lothrop's Opera House, Worcester, Mass., has been the most successful in the history of this popular theatre. The Derby Mascot and A. Q. Scammon's The Burglar company have just played two single weeks to large business. Manager Wilton has weeks of Dec. 2 and 25 open.

Lilla Linden, prima donna contralto, has returned to New York, and invites offers. She is stopping at the Hotel Grenoble.

Tennessee's Pardner, the play in which Cora Van Tassell appeared, is offered for immediate sale, with full rights, properties and scenery, by George J. Cummings, Cincinnati, O.

Manager Henry Fitton of the Elysian Theatre, Bellaire, O., has open time in December, January and February, including Christmas and New Year's dates.

H. L. Moore, an energetic and capable advance man, will be at liberty after Nov. 20. He may be addressed care this office.

"W. T. C.," care this office, wants a strictly sober and reliable young man as treasurer.

Furnished rooms and board at moderate terms may be had at J. Chatain's, 158 West Thirty-sixth Street.

Rennick's new Opera House, Clinton, Ill., is meeting with success under the new manager, W. B. Cundiff, who has still some open time for this season.

Flossie West will sail on the Fuerst Bismarck, Nov. 21, for London, where she will fill a twelve weeks' engagement, dividing the time between The Alhambra, Canterbury, and Paragon Music Halls. As her plans for next season are still indefinite, she will consider good offers. She may be addressed while in London care of Low's Exchange.

The Imperial hair regenerators manufactured by the Imperial Chemical Manufacturing Company of 292 Fifth Avenue, are still the most popular dyes used by professionals in restoring hair to nature's color. They have all shades from black to blonde cendree.

Walter Dauphin, musical director, will orchestrate songs and teach them to professionals. His address is Hotel Richmond, Room 95, Chicago.

Dave Sevmour is a member of The Gladys Wallis Company.

Harry Allen, a well-known comedian, who will be remembered for his clever performance of Cattermole, in The Private Secretary, and later with E. M. Royle in Friends, is at liberty. He may be addressed care this office.

Gus Fredericks joined The Kodak company Nov. 4.

L. Goldsmith, Jr.'s, make-up box, which he is selling at seventy-five cents, is a neat and useful article for holiday gifts.

G. B. Bunnell's Hyperion Theatre, New Haven, Conn., is considered one of the best halting places between New York and Boston by all the biggest attractions playing these cities. Mr. Bunnell publishes his open time elsewhere.

Frank P. Haven has been doing excellent work in The Kodak.

There is still some good open time at the Coshocton Opera House, Coshocton, O., which has been doing a large business thus far this season.

A pretty ballad entitled "Love Has Bound Our Hearts," has just been published by Harry H. Zickel. Professionals copies can be had by sending 10 cents to him in care Whitney-Marvin Music Company, Detroit, Mich.

Harry Allen, a capable actor and a good singer, playing comedy and character old men, well and favorably known in comic opera, is disengaged, and may be addressed in care Waverley House, Charlestown, Mass.

The new Marquette Auditorium, Fort Madison, Ia., will open Nov. 9 under the management of John Downs, who is also the proprietor.

Joseph W. Richards, Jr., invites offers for juvenile and light comedy roles.

THE ELKS.

Manager Archie Ellis has presented Jersey City Lodge of Elks with a handsomely framed picture of his brother, Charles T. Ellis.

The Marion, Ind., Lodge will give a Minstrel performance the first week in December.

Altoona Lodge, No. 102, officiated with the burial service at the grave of Robert M. Shank on Nov. 5. This was the first death to occur in Altoona Lodge after an organization of nearly eight years. The Lodge anniversary and reception, which was to have taken place on Nov. 7, has been postponed indefinitely.

Peoria, Ill., Lodge, No. 20, held the first social session of the season on Oct. 25. The guests and members numbered over 200. Charles H. Garstian was chairman of the social session committee.

The Cincinnati Lodge enjoyed a social session on the night of Nov. 1. Charles Stager, Past Exalted Ruler of Toledo Lodge, presided.

The Mount Vernon, O., Lodge is arranging for ladies' social on Nov. 31.

Rochester Lodge, No. 293, have secured James A. Herne's Shore Acres for their benefit on Nov. 23.

The Vincennes, Ind., Lodge gave a minstrel performance at Green's Opera House on Nov. 7. The event was a surprise to the most sanguine of the Elks' friends, every number being rendered in a manner worthy of professionals. The performance was followed by a banquet given in honor of a large delegations from Indianapolis, Terre Haute and Evansville.

Racine, Wis., Lodge, No. 232, has recently added several members.

Jersey City Lodge has appointed its committee to make arrangements for memorial services on Dec. 1. These services are made compulsory by the Grand Lodge.

The fifth annual benefit of the Dover, N. H., Lodge, No. 184, took place on Nov. 8 at the City Opera House. Edward Harrigan and his company presented Old Lavender to a large and well-pleased audience. At the close of the performance Mr. Harrigan and the male members of his company were invited by the Elks to their lodge-room where they were entertained.

The Steubenville, O., Lodge has lost its most prominent member in the Hon. Robert Sherrard.

Hoboken Lodge, No. 74, on Oct. 18 initiated ten new members. The Lodge has now over one hundred new members. A building committee has been appointed for the purpose of selecting more commodious quarters. A benefit, to be held at the Lyric Theatre, is projected for December.

AS YOU LIKE IT.

THE pathetic news comes from Paris that Sardou when reading his new play, Marcelle, to the members of the Gymnase company, wept copiously and had to brace himself "with two glasses of hot spirits and water." The playwright's emotion was, perhaps, occasioned by his recognizing many old friends among the characters in his new piece.

Jack Grein has resigned the directorship of the London Independent Theatre and Dorothy Leighton, in cooperation with Charles Charrington, will take his place. It was Grein who first conceived the idea of a stage in London modeled upon that of Antoine in Paris. A thorough cosmopolite himself, gifted with indefatigable energy, a command of half a dozen languages, no little literary skill and a wide knowledge of the drama in every country, it is not surprising that he succeeded in making a success of the experiment. The reason for his resignation I do not know; probably a difference of opinion between himself and the others interested in the scheme. At all events the Society has lost a capable and valuable co-laborer. Among the plays that the Society announces for production this season is G. Bernard Shaw's Mrs. Warren's Profession. This piece is likely to create a sensation, for the profession exercised by Mrs. Warren is not among the respectable pursuits of life. Gerhardt Hauptmann's realistic drama, Lonely Souls, is also to be done.

Of the dramatists of Norway the plays of Ibsen and Bjornson alone are known to the majority of us. Very few people, I suppose, have heard of Jonas Lie, who, however, is an important personage in his own country. His work has been chiefly contributed to literature proper, but he has also written for the stage. Grabow's Cat is the title of a play he wrote in 1880. It is in the native repertoire, but was not a great success. The Storthing, in recognition of his services to Norwegian literature, voted to him a yearly pension equal in amount to that already awarded to Bjornson and Ibsen.

Julia Arthur expects to star again in this country some time, but she has not yet definitely settled what she will do. Irving has asked her to return to London with his company, but she is still undecided. Miss Arthur speaks in the warmest terms of Irving and Miss Terry, and says she could not wish to be in a better school. Her great ambition is to play Juliet, and she would also like the part of Carmen, which probably would suit her better than any she has essayed thus far. Miss Arthur's two sisters, who were also on the stage under different names, have retired into private life.

A long telegram to the *Herald* from its Paris correspondent, Jacques St. Cere (which *nom de plume* literally translated means "Truthful James"), describes Maurice Donnay's comedy, Amants, as an extraordinary success. The "truths" of Truthful James have sometimes to be taken with a grain of salt. The telegram in question reads as if its chief object were to boom the piece for the American market, in which case the enthusiasm of St. Cere is easily explained.

In view of the thoroughly slipshod and happy-go-lucky manner in which the Astor Library is now conducted, it is a pertinent question to ask for what purpose John Jacob Astor originally intended his princely gift to the city? First and before everything it was to be a reference library where, upon demand, the student could have access to the oldest as well as the latest authorities in every department of human knowledge. How far Mr. Astor's noble project has been respected can be ascertained by anyone who visits the library. It has not yet been my good fortune to ask for a single book and have it furnished me. Works—essentially works of reference—such as the yearly publication issued in Paris and known as "Les Annales du Theatre et de la Musique" had not been purchased for three years. The latest volume they had was for 1892. The other day I asked for *Harper's Weekly* for 1894. The latest volume purchased was 1883. What value to anyone is a library conducted in this fashion? The institution is amply endowed. There is plenty of money with which to buy books.

That there is a "long felt want" for the $5,000,000 syndicate with which Messrs. Brooks, Miner, McVicker and others are going to conquer the theatrical world is conclusively proved by the following letter from a "native" (perhaps Indian) dramatist received yesterday by Manager Brooks:

SAN FRANCISCO, 31, 1895.

DEAR SIR.—Having learned from a theatrical manager who has just arrived from the east, that a trust has lately been formed by which meritful new plays will be taken hold off in order to elevate the americans above the level of plagearists and Mars Fools by means of american plays if possible without regard to personalities either on the part of the author nor from the managers except what is strickly required for a settlement of the business. The american Drama of the future is unquestionable the one of the present vize: 20 hours for 2000 years or Heresy and phrasis, as Manager McVicar of Chicago can attest too and it is really a pity that managers have with the exception of few questionable ones thus far done nothing to protect there professional as well as the dignity of the entire nation by looking upon the great planetary-religious-political Drama of the United states in a more intelligent and serious manner; which I am ready to admit could not easily be done as long as every individual manager was thrown upon himself and his personal resources, but now that a union has been established, there is no reason why the american stage should remain in the hands of irresponsible Mars Fools and Venus prostitutors and since middle-men are no longer needed play wrights may find encouragment and as much respect as they do across the Atlantic. It is indeed high time that genius should find aknowledgement and financial success or the fall of Rome will be the Drama of the 20th Century instead of 20 hours for 3,000 years and another equally great play which I propose to have ready 10 months after signing my first contract. Yours respectfully, G. A. KOSTELICH, 988 Tessy.

So Sardou's play, A Woman's Silence, which was such a bad failure here, is not to be tried in Paris, at least not under that name. The new play by Sardou, to be done at the Gymnase this month, sounds rather like it, the idea being founded upon an incident in India, but the announcement is made that it is "entirely original," which, of course, may be for the benefit of the American market.

The Parisians ought to be grateful that they are spared A Woman's Silence.

A miracle play has just been produced in Munich with the long and curious title A Manger Play of the Glorious Birth of Our Redeemer. The author is a country bumpkin from the Tyrol, and in this play he has attempted to revive the old mystery stage in a modern form; that is to say, with due regard to the requirements of latter day audiences in costumes and scenery. The experiment, according to eyewitnesses, was remarkably successful. It is said that a solemn, reverential, religious atmosphere pervaded the whole house, and for some minutes after the final fall of the curtain the audience had not recovered sufficiently from its feeling to be able to applaud. Both the author and the composer were called to the footlights. TOUCHSTONE.

THE DACRES' SUICIDE.

A despatch to the London *Graphic* from Sydney, New South Wales, says that the well-known English actors, Arthur Dacre and his wife, Amy Roselle, have committed suicide. Dacre shot his wife first and then cut his own throat. Both left pathetic letters showing that the tragedy had been mutually premeditated.

Arthur Dacre, whose real name was Culver James, came of good English family, and practised medicine before adopting the stage as a profession. He was a member of the Royal College of Surgeons and also an M. D. His first public appearance was in New York in 1883, when at twenty-four hours' notice he played Captain Molyneux to Boucicault's Shaughraun. After two or three brief engagements he went back to England and made his home debut in the English version of The Banker's Daughter. He played Harold to the Lillian of Amy Roselle, whom he afterwards married. After that he supported Modjeska and Wilson Barrett, and at various times in subsequent seasons was leading man at the London Princess and at Drury Lane. He was the original Jim the Penman when that play was produced at the Haymarket, and appeared in the part hundreds of times. At the St. James's he created the role of De Riel in Impulse, and was with the Kendals when the piece was again revived. He was married to Amy Roselle in 1884.

Miss Roselle was an emotioual actress of established reputation. She had been on the stage since childhood and had created parts in many well-known plays. She was with Sothern in this country in 1871 and was leading support to Phelps the tragedian the following year. When she played Cynisca in Pygmalion and Galatea at the Lyceum, Mr. Gilbert wrote her a letter couched in the most flattering terms, thanking her and telling her the part had never before been so well played.

In 1890, Dacre and his wife were brought to this country under contract to Manager E. D. Price, who engaged them for leading business with Mrs. Leslie Carter. They opened in Paul Potter's Ugly Duckling at the Broadway Theatre. Neither Mrs. Carter nor the play made any great impression and the Dacres had little opportunity to prove their talent. They were given the usual two weeks' notice and at once brought suit against Mrs. Carter and her manager, E. D. Price. That year they filled several unimportant engagements, and in the Spring a testimonial was proposed for the couple at Palmer's Theatre. Among those who took an early interest in the affair were: Eugene Ormond, Felix Morris, Herbert Kelcey, and the Kendals. So many volunteers offered their services that there was not room on the programme for more than half of them. At this benefit, which was an all-around financial and artistic success, Mrs. Dacre recited "The Siege of Lucknow," a bit of dramatic recitation that was written for her by H. Saville Clarke, and which she gave with admirable effect at the Empire Music Hall in London. She was the first legitimate actress, by the way, to do a recitation in a London music hall.

For the last three or four years the Dacres had been "jobbing" in melodrama and vaudeville about London and the provinces. Finally Dacre secured the Australia rights to Arthur Roberts' play, Gentleman Joe, now running in England, and in which James T. Powers will be seen in this city. Dacre and his wife had since been in Australia.

SANFORD'S THEATRE.

The thoroughly new and absolutely fire-proof building now in course of construction, at the corner of Thirty-first Street and Third Avenue, in this city, and being built in strict conformity with all the ordinances of New York and the rules and regulations of the Health, Building, and Fire Departments, and the requirements of the Board of Fire Underwriters, and fitted with all the latest modern improvements in stage appliances, electrical and gas-lighting apparatus, and equipped with a full stock of elaborate scenery and stage fittings, furnished throughout with magnificent carpets, draperies, etc., and to be known as Sanford's Theatre, will be opened on Dec. 31 by Walter Sanford.

The well-known business enterprise of this manager is an assurance that in this his latest venture he will offer the profession a playhouse of the first class. Perseverance has always been the motto of this manager. Since the demolition of Niblo's Garden (of which historic old house he was the lessee and manager during the last two seasons it was in existence), he has been looking around for a suitable location for another temple of amusement. In securing the present one, Mr. Sanford has set about the details toward completing his occupancy in a quiet manner, and although the house in question has been sought after by several very prominent men in the theatrical business, the straightforward business dealings of which his previous enterprises have been a happy result enabled Mr. Sanford to obtain a long and satisfactory lease of the new structure.

It is Mr. Sanford's plan to cater to the general theatregoing public by offering them the best attractions in the market. The most meritorious of the melodramatic school, successful comedies, the better class of farce-comedies, and the best equipped spectacular and operatic presentations will be booked for one week each, and the house will be opened on the date above mentioned by one of the prominent stellar attractions.

Matinees will be given on Tuesdays and Saturdays. In choosing Tuesday for his first matinee of the week Mr. Sanford is guided by the fact that in no theatre in this city is that day set apart for that purpose, and its novelty should make it popular with the public. The prices will be gallery 25 cents, balcony 35 cents, 50 cents and 75 cents, orchestra floor 50 cents, 75 cents and $1, boxes $10 and $12. The seating capacity will be about 2,400, the balcony being one of the largest in the country.

THE AUDIENCE HAD GONE.

During a recent engagement of the Mazy Lewis Repertoire company, a piratical organization, in Du Bois, Pa., they were billed to play The Hidden Hand, which they proposed to produce in five acts. Somehow, however, the last act of the piece was omitted from the programme and the audience, believing it to be a four-act play, left the theatre. The members of the company, in ignorance of this, "made up" for the fifth act and appeared on the stage only to find not a single person in the house.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A STORY OF WATERLOO.

OCT. 28 TO DEC. 21, NEW YORK, ABBEY'S THEATRE, EIGHT WEEKS.
DEC. 23 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, TWO WEEKS.
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC, ONE WEEK.
JAN. 13 TO 18, WASHINGTON, ONE WEEK.
JAN. 20 TO 25, RICHMOND, CHARLESTON, SAVANNAH, ATLANTA, ONE WEEK.
JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 3 TO 8, MEMPHIS, NASHVILLE, LOUISVILLE, ONE WEEK.
FEB. 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE, ONE WEEK.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE, FOUR WEEKS.
MAR. 23 TO 28, INDIANAPOLIS, DETROIT, ONE WEEK.
MAR. 30 TO APRIL 4, CLEVELAND, BUFFALO, ONE WEEK.
APRIL 6 TO 11, PITTSBURGH, ONE WEEK.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, ONE WEEK.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE, ONE WEEK.
APRIL 27 TO MAY 2, PROVIDENCE, WORCESTER, SPRINGFIELD, HARTFORD, NEW HAVEN, ONE WEEK.
MAY 4 TO 16 NEW YORK, ABBEY'S THEATRE, TWO WEEKS.

CUES.

Owing to small attendance, Agnes Wallace-Villa, who was booked to appear at the Peters burg, Va., Academy of Music, decided to give no performance one night recently.

Dan H. Campbell, formerly superintendent of Keith's New Theatre, Boston, Mass., has been engaged to manage Lothrop's Opera House, Providence, R. I.

Charles Fish, manager of the Mahoning Street Opera House, Punxsutawney, Pa., has leased the Central Opera House in the neighboring town of Dubois.

Every seat in the La Crosse, Wis., Theatre was sold for the Nov. 11 performance, but as the organization calling itself the Pierson stock company, which was to appear on that date, had disbanded at Beloit, the money had to be returned.

W. A. Pond has displayed in his windows the songs of Leontine Stanfield.

The Marquette Auditorium, a new theatre at Fort Madison, Ia., was formally opened Nov. 9. The theatre, though small, is one of the best equipped in the State.

Fletcher Brady, the treasurer of the People's Theatre, Toledo, O., was married last week to Edith Norton, a non-professional resident of that city.

As a result of severe injuries sustained by a fall in the Pottstown, Pa., Opera House, Tierny, the wrestler, is now in the hands of the doctor.

The new building of the Wonderland Musee, Wilmington, Del., was opened Nov. 7.

Bankson and Carroll's company stranded at Zelienople, Pa., on Nov. 11.

William A. Brady's Old Glory played a most prosperous engagement at Pittsburg, Pa., last week.

Robert Mantell played a very successful engagement at Toronto last week.

John W. Hanna, the pioneer theatrical manager of the Northwest, has withdrawn from the management of the Seattle Theatre. Owing, it is said, to differences with the stockholders, he will not renew the lease of the theatre.

John Tierney, who plays the title-role in The Hustler, was taken suddenly ill in Allentown, Pa., on Nov. 6, and the part was given on very short notice to Charles E. Udell, Mr. Udell's part of Dr. Cooler being assumed by Ed. A. Kerr, both giving satisfaction to the management and the audience. They will continue in the parts till Mr. Tierney recovers.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

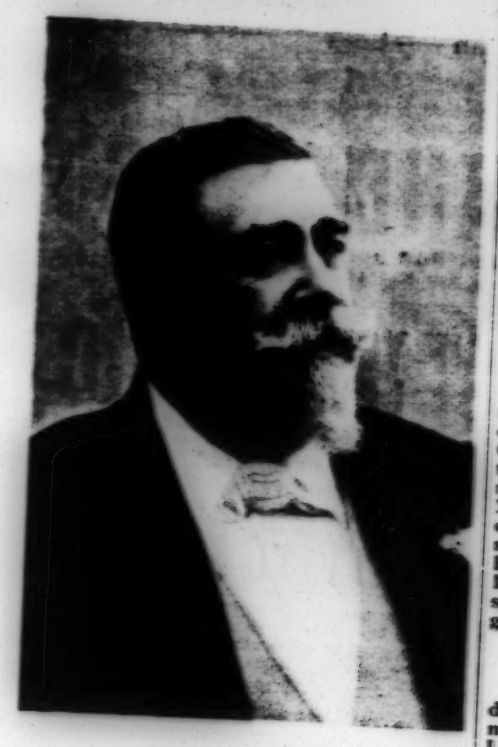
Allen, A. Fitz
Abbott, Emma
Alliston, Anne
Alma, M.
Alter, Lottie
Adams, Misses
Barnum, M. L.
Breyer, Mary
Boyd, Anna
Blythe, Helen
Beach, Annie L.
Bonner, Marjorie
Blake, Mrs. Harold
Beauford, Mattie
Bly, Nellie
Baker, Ella
Burt, May
Bakus, E. J.
Belford, Pearl
Beauregard, Marie
Bagaered, Jeanette
Buton, Mabel
Beaudet, Rose
Blessing, Christine
Briscoe, Lottie
Baufield, Louise
Curtis, M. B.
Clay, Minnie
Collie, Florence
Coller, Miss F.
Clevaland, Maud
Chapin, Kittie
Cleveland, G.
Cornish, S.
Crabtree, Lotta
Carroll, Jennie
Carnahan, Ida
Collis, Florence
Clayton, T. M.
Cayvan, Georgia
Church, Lottie
Calhona, Julie
Caine, Miss G.
Chapny, Effie
Cavendish, M.
Cleary, Louise
Carleton, Calice
Conners, Mildred
Coutter, G. T.
Caine, Mrs. G. R.
Dressler, Marie
Duke, Carrie
Du Coe, D.
Davenport, Eva
Demm, Emma
Dempsey, D.
Dauvray, Helen
D'Arville, Camille
Evelyn, Ethel
Earle, Marion
Eddy, Louisa
Finlayson, Flora
Franklyn, Beth
Grey, Madilen
Germaine, Katherine
Germon, Effie
Gordon, Anna
Gonzalez, M.
Gray, Alice
Glynne, Harriett
Gray, Hazel
Govers, Miss V.
Gilbert, Allie
Garlick, May
Goldie, Beatrice
Greybrooke, E.
Holt, Mrs. C. A.
Hawthorne Sisters
Hosford, Maud
Hall, Pauline
Hilforde, Marie
Hoffman, Sophia
Hoover, Grace E.
Hallam, Belle
Hadley, Florence
Hight, Paula
Huntington, F. K.
Howard, Mildred
Hunt, Ella
Howan, Mildred
Holton, Paula
Hail, Edith
Holt, Blanche
Johnstone, Mamie
James, Millie
Johnson, Blanche
Johnson, Sallie
Johnson, Fannie
Kendrick, Mrs. Fern
Knutt, Lucia
Kellogg, Miss H.
Knowlton, Inez
Kingston, Marguiete
Kent, Dorothy
Kirkwood, J.
Kennedy, Lillian
Lodge, Gertrude
Lewis, Jeffreys
Lackaye, Alice Evans
Le Baron, L.
Lenton, Elenor
Leonard, Miss
Letore, Mary
Lane, Agnes
Lichter, Miss A.
Lai-Rin, Leta L.
Leslie, Beatrice
Langdon, Adah
Moreland, Mrs.
Miller, Luella
Madison, S. P.
Murray, Agnes
Meredith, Adele
Morella, Myra
MacRaymond, Miss
Moss, May
Nott, F. A.
Nelson, Mrs. Frank
Norwood, May
Norwood, Louise R.
Onri, A. P.
Park, Anna
Packard, Minnie
Pierce, Alice
Pierce, May
Purcell, Kate
Potter, Violet
Parker, Anna
Potter, Mrs. Jas. Brown
Rich, Elenor
Ross, M. F.
Roussian, Miss F.
Rhea, J.
Rupell, Jennie
Rinehart, Leo
Redpath, Olive B.
Robyns, Mrs. Wm.
Robinson, Anna
Romaine, Julia
Rinehart, Goldie
Stillman, Lillian
Sutton, J. P.
Slaughter, Mrs. T H
Schenelir, Lillian
Shannon, Effie
Sherman, J. W.
Swantson, Miss
Starr, Hattie
Smith, Jennie S.
Seamour, Effie
Swartz, Clara
Shalders, Jose
Thill, Alice M.
Torbett, O.
Tanner, Cora
Tiffany, Annie W.
Turner, Carrie
Totten, M.
Tyree, Bessie
Thompson, Mrs. W.
Taylor, Lucy
Tempest, M
Travers, Belle
Thurgate, Lillian
Upham, Miss E.
Vondenhoff, Mrs. H
Vaughna, T.
Vara, Aggie
Evans, Erminie
Esmond, M. S.
Earle, G. A.
Evans, Lizzie
Ferguson, Mrs. C.
Fay, Anna Eva
Frantzell, Fannie
Farr, Isabella
Filkins, Grace
Francis, Alice Campbell
Fairbairn, Bessie
Farrell, Jeannette
Lowell, M. Olp.
McMillen, Lida
Mass, Mrs. James
Mather, M. P.
Marhl, Lillie
Mawson, Jean
Miller, Annie
McDonald, Sadie
Myring, Florence
Mecusker, Inez
Melbourne, L.
Maynard, Agnes
Macauley, Ruth
Wilmott, Mrs. Herbert
Walters, Clara Jean
Ward, Miss E. M.
Winstan, N.
Welles, Georgia
Wall, Rose
Wade, M.
Wallace, T.
West, Florrie
Wilson, Florence
Young, Bell
Zanene, Stella

MEN.

Adams, J. H.
Askin, Harry
Amory, J. R.
Aurich, Francis
Alston, Clarence E.
Anderson, R. Cooley
Arnold, Arlie
Arthur, D. V.
Alger, D. G.
Abeks, E. L.
Angelo, J.
Arthur, Chas.
Alston, Arthur C.
Archer, H.
Andrews, Frank
Alliger, James H.
Adams, J. K.
Andrews, Lyle
Adams, Lyon L.
Belding, F. L.
Butler, O. H.
Butler, Alex. C.
Brown, Jack
Brookes, F. E.
Biodock, G. S.
Bassett, Chas.
Bankson, Ray
Browne, Edwin
Barnstead, Ed. H., Jr.
Biers, D.
Beamish, Edward
Bellini, Alma
Blackaller, Henry
Bishop, W. H.
Bassett, Russell
Berry, Matt L.
Busing, A. G.
Black, W. Wallace
Barney, Ariel
Blow, Peter
Bowles, Percy
Brownie, Edwin O.
Butler, Chas.
Bates, W. M.
Clifford, Orson
Campbell, J. B.
Cosgrove and Grant
Canthorney, H. S.
Colly, W.
Cooper, F. S.
Cutting, R. L.
Cushman, A.
Carr Mr.
Charters, Chas.
Clifton, Geo. J.
Coyle and Appell
Collins, Chas. F.
Curtis, W.
Cotten, F. G.
Curtis, Williard
Cuoock, Joseph
Cossar, John Hay
Conyens, Mr. and Mrs. Joseph Crandal, Harry
Coomz, S. P.
Cotton, Richard
Cowles, Eugene
Crane, Seth
Cherrill, B. E.
Connelly, F. G.
Cody, W. F., Col.
Carleton, H. G.
Cook, Warner A.
Curtis, M. B.
Courtleigh, Wm.
Conniers, W. D.
Currier, Frank A.
Chamberlin, Nelsey
Damphin, Walter
Don, D. L.
Detlev, I. R.
Damrosch, Walter
De Wolfe, Chas. E.
Davis, Thos. H.
De Vande, C. Chester
Davenent, R. S.
Doyle, Thos.
Donovan, J. V.
Douglas, M.
Dodd, Harry
Dowling, J. J.
De Wolf, Harrison
Doughty, H.
Driscole, Harry
Dunbar, Erroll
Daylor, J. M.
Durham, S. J.
Dyer, Wilbur
Dox, Chas. L.
Davidson, Dore
Dietz, Fred
Davison, A. E.
Emerson, W. D.
Evenham, I. B.
Ellis, H. L.
Emeies, Holmer F.
Echlin, J. T.
Evans, E.
Eberle, Robt.
Edwards, Mr.
Emmons, Gordon
Edwards, J. S.
Elder, Clinton
Ehrett, Herman
Ellis, J. A
Frazer, Robt.
Ferguson, Steven
Fletcher, Walter
Frankau, Jos.
Florence, Neill
Frankel, Chas. W.
Fisher, P. D.
Field, Al. G.
Fenton, John
Grinnell, B. F.
Guernsey, W. S.
Gibsoone and Butters
Goodall and Young
Guibald, Prof.
Gribler, Gerard
Graus, Alex.
Grace, Edward
Grapewin, C. E.
Gayler, Frank C.
Goodall, Wm. Richard
Gollam, C.
Gaden, Alex.
Gordon, J.
Gallia, Paul
Grisel, Louis R.
Gonun, Al. S.
Golden, Richard
Goodwin, Frank
Green, W. D.
Gilmore, Paul
Grau, Jule
Gates, Jos. M.
Howard, Frederick
Hawkins, Jas. W.
Hopkins, Joseph H.
Herzell, Jerry
Hasson, Ed.
Hall, Blakely
Humphreys, N. J.
Howe, Den
Hedley, King
Hake, Ren
Hawke, Harry
Heniken, "Heath"
Hackett, J. K.
Haney, L. A.
Harrison, Louis
Hanley, Mart.
Haworth, Jos.
Heald, H. D.
Harbury, Chas.
Hayes, Jas. F.
Hoyt, Edward
Hussung, Will
Harris, Wm.
Hunt, Wm.
Haugeros, C. M.
Hillier, John S.
Hall, Geo. F.
Herbert, J. W.
Halback, Augustus
Harkins, Jas. W.
Hardy, M.
Herne, Jas. A. Co.
Irving, Phil. H.
Irison, Frank O.
Introgide, Fred.
Jernerson, R. O.
Jones, Francis
Jones, P. W.
James, Howard
Jones, Walter
Joslyn, Ben F.
Jewett, Mr.
Johnstone, S. F.
Jordan, H. F.
Johnson, Chas. S.
Jaeger, B.
Johnson, O.
Kalker, K.
Kusel, Jule S.
Kahnwaler, J. M.
Key, J. Barton
Kuffer, John
Kelly, John W.
Kensil, F. W.
Kilpatrick, Wm.
King, S. T.
King, Frank G.
King, Steve
Kennedy, M. A.
Kilday, Frank
Kirke, Chas
Kranz, A. G.
Keefer, Harry
Kelly, Allan
Lynam, A. J.
Lane, Leopold
Long, Nicholas
Leighton, Harry
Lightwood, H.
Lynch, Geo. W.
Lang, Chas. F.
Lonergan, Lester
Leonard & O'Neill
Livingston, Albert
Lyman, Francis
La Mack, Harry
Leoni and Everett
Le Monge, Wm.
Lee, Williard
Lawrence, Thos. J.
Lindley, Harry
Morris, Louis J.
McFadden, Geo. S.
McClelland, Fred.
McDowell, Henry
Martens, Carl
Maurice, Robt. F.
Manning, Mr.
Melvin, Calvin
Mgr. American Girl co.
Mgr. Rice's Comedians
Middleton, Geo. W.
Marble, Scott
McLean, Alex.
McKinn, Mort
McLaren, Donald F
Manning, Lawrence
Mason, Wm. J.
Mitchell, Geo. E.
Martinean, E. J.
McKnight, Prof. Arthur C.
March, Geo. and Lillian
Major, John
McCormick, Geo.
McCabe, James
Morriey, Edward
Martin, Tom
Mayo, T. G.
Metropolitan Stock co.
May, Allen
Moore, E.
Murphy, Wm. H.
McCann, J. E.
Registered pkge.
Mincher, J. F.
Medinger, T. C.
Morgan, J. L.
Murtagh, John
Morris, Wm.
Meyers, Herbert J.
Moore, Chas. A.
Murphy, J. D.
Mirror Quartette
McKee, Fred
Mostyn, Hallen
Newell, W. D.
Newland Publishing Co
Norden, M.
Nash, Geo. F.
Nathan, Mark T.
Neville, Geo. M.
Ogden, Josh
Poor, Chas. B.
Plimpton, H. C
Pitt, Henry M
Patterson, Albert
Prior, Sidney
Perry, Thomas R
Powers, Francis F.
Peters, F. D.
Palmer, Fred. C.
Perlet, Herman M.
Peiper, Teddy
Parks, John A.
Pelzer, Geo.
Potter, F. J.
Reynolds, Gus
Rice, E.
Richter, Fred.
Raymore, C. J.
Richerson, Frank
Rixford, John
Ramsdell, Vernon
Rhemstrone, Al.
Reynolds, Frank
Rowley, Jean
Robyns, Will. C.
Roudell, Prof. M.
Ridgly, R.
Riddell, F. D.
Rood, A. W.
Rankin, McKee
Russell, Frank
Ripley, Howard C.
Roberts, C. W.
Rochester, Wm. F.
Robinow, A Gordon
Robson, Stuart
Skinner, W. E.
Spencer, J. O.
Stricklons, W. H.
Scott, F. Clinton
"Shea" co.
Scott, H. M.
Santry, Joe
Stevenson
Sutherland, J. L.
Standish, Harry
Sanderson, Geo. E.
Sourbeck, H. P.
Stanley, Ed.
Stephens, Raymond
Shaw and Bradford
Sabet, Daniel
Sorton, Chas.
Seeley, Col. Chas.
Smith and Martin
Smith, E.
Suglia, W. O.
Secrets, J.
Sweatman, W. P.
Stage Mgr. of Fatted Calf
Sawyer, Lon
Stanton, Ed. C.
Spense, W. F.
Smith, John P.
Stockwell, L. R.
Sheehan, Jack
Smith, M. C.
Smith, E. D.
Stewart, W. G.
Simonson, S.
Stroh F. W.
Tressel, Jake
Thatcher and Johnson
Thomas, Harry J.
Usivanger, C. E.
Vance, Elmer E.
Worth, Lew. F.
Wharton, L. D.
Webster, J.
Woods, N. S.
Wildue, A. A.
Wartz, Townsend
Walker, S. A.
Winter, Mr.
White, Ed. C.
Wright, Harry
Webb, John E.
Willis, Chas.
Wright, Frank
Walsh, E. H.
Whitney, Emmett
Walton, Chas.
York, Gustave
Zeigfeld, F.
Zaeelle, Chas. M.

VAUDEVILLE STAGE

AN ENGLISH MANAGER.



WILLIAM HOLLAND.

A MIRROR man called at the Imperial Hotel one day last week to see William Holland, the general manager of the Winter Gardens, Blackpool, who has just arrived in America on a visit. He found Mr. Holland in the reading room dictating to the typewriter. When he had finished they retired to a quiet corner, and the MIRROR man began asking questions.

"What do you think of America?"

"Well, for the past thirty years it has been my ambition to see America, and when the ship came up the bay I took off my hat and saluted New York. When I landed on the dock, and had such a fearful lot of fussing about my luggage, I swore it was the worst place I ever set foot in. However, I've met a few friends, and I've been round a bit, and I'm beginning to feel that New York is a mighty fine place after all."

"Have you any particular object in view on this trip?"

"Well, I came over especially to see how your theatres are conducted here, so that we may be able to improve our place in Blackpool in case I pick up any ideas which I think worth while."

"By the way, what is your place in Blackpool like?"

"In the first place, let me describe the town. It has a population of about 34,000, but, being a kind of day Summer resort, it is visited by many thousands of people every week, who come to get a smell of the sea and enjoy a holiday. Our immense amusement building gathers in a lot of them. In one Summer during three months 1,250,000 people passed through the gates and enjoyed the shows. The building covers six acres, and under one roof we have all these different places of amusement:

"Grand Pavilion or Concert Room, holding about 12,000; Her Majesty's Opera House, holding about 2,500; the Circus, holding about 3,500; Floral Hall; Fernery and Palm House; Picture Galleries; Skating Rink; the Maze of Mirrors; Billiard Saloon; Second-class Billiard Saloon; Grill Room; Grand Saloon; Grand Buffet; Temperance Saloons; Aladdin's Caves, extending under the whole premises; Indian Jungle, extensive grounds, bowling green, and conservatories.

"Admission to the entire building costs but sixpence, with an extra charge for reserved seat. We have had the leading performers of the world there, and in no other place on earth are they received with more enthusiasm than in Blackpool."

"Will you give me a general idea of your career?"

"I was born in London, within sound of Bow Bells, about sixty years ago. I am a genuine cockney, and am proud of it, too. I was born a draper, and spent the first years of my life at that trade, in which I learned a few tricks which came in very handy when I embarked in the amusement business. I began my managerial career at Weston's Music Hall, Holborn, about thirty-five years ago. Since then I've managed shows all over England. I was the originator of the cat show, the beard and mustache show, the barmaids' show, and the postmen's races. I was the first manager to introduce three rings in a circus; that was before Barnum had them. I brought out that idea at Agricultural Hall, Islington, where I had one hundred acrobats working at once, all the best in their lines. In one day at that place, for two performances, the cash receipts were £3,742."

Here Mr. Holland produced a picture, showing a table, covered with the money, which proved his statement.

"How long will you remain in America?"

"Only a few weeks, I shall go to Chicago and some of the other big cities, and sail for hom so as to reach there in time to eat my Christmas dinner."

THEATRES AND MUSIC HALLS.

Proctor's.

The Zalva Trio have moved from the Pleasure Palace, and head the list here this week. Others in the bill are Billie Barlow, comedienne; Crimmins and Gore, in "Comin' Thro' the Rye"; Stuart, the male Patti; Caron and Herbert, acrobatic clowns; Dolan and Lenhan, comedy duo; the Weston Sisters, soubrettes; Gertrude Mansfield, singer; Warren and Howard, singers and dancers; Richard Golden, comedian; Kamochi, female magician; Eldora and Norine, jugglers and equilibrists; The Carlons, in "The Canvasman and the Texas Girl; Alonzo Hatch, tenor, with stereopticon; Ada Jones, serio-comic, and Marie Lovenberg, soubrette.

Keith's Union Square.

Lew Dockstader heads the list this week, and appears in his new sketch, "The Hero of Gray Gables." Sam Lockhart's five trained elephants are in their last week. The rest of the bill includes Eily Coghlan, singer; M. Bruet and Mme. Riviere, duettists; the Johnson Trio, parody singers; M. J. Burns and Tony Hart, Jr., Irish comedians; William F. Denny, baritone; Maude Harvey, soubrette; Spence and Sartelle, comedy duo; Lottie West-Symonds, character singer Thomas E. Glynn, banjoist; the Andersons, roller skaters; Dick Sands, mimic and dancer; the Three Buffons, eccentrics, and the Aherns, in their aerial act.

Proctor's Pleasure Palace.

An immense bill is offered this week. W. S. Cleveland's Minstrels, numbering in all 100 men, white and black, will furnish the major portion of the entertainment. Prominent performers are William Henry Rice, Arthur Denning, Frank Cushman and Lew Benedict; Salem Nassai's band of Arabian acrobats, and Yakawezo's Royal Court Japanese Troupe.

The other performers provided by Mr. Proctor are the Flying Dillons, aerial acrobats; Clara Beckwith, the expert swimmer; George Lockhart's Comic Elephants, the Pantzer Brothers head balancers; the Two Bostons, comedians; Aranka, Roszika and Berike, Gypsy Trio; Rita Durand, character changes, and Helene Beaupre, operatic singer.

Tony Pastor's.

Several new features are in the bill this week. It is headed by Lillie Laurel, who has just arrived in New York from England. She gives an entertainment something like Vesta Tilley's. Others in the bill are Daisy Mayer and her twelve pickaninnies; Paquerette, the French comedienne; Ed Latell, musical comedian; the Nelson Trio, Maire, George and Nettie, singers, dancers and comedians; Bertha Arnim and Bruno Wagner, European burlesque artists; William F. Kaye and Ada Henry, sketch artists; C. W. Littlefield, mimic; The Tanakas, Japanese top-spinners and magicians, the Travelles, shadowgraphists, and Tony Pastor.

Koster and Bial's.

The feature of this week's bill is the American debut of Lorenz and Kennedy, the mysterious mental telegraphers. Other performers are Liberti's Neapolitan Troubadours; Mlle. Polaire, the French singer; Clara Wieland, singer; Segommer, ventriloquist; Duncan and his performing dogs; the Vaidis Sisters, trapeze performers; the Bale Troupe, bicyclists and acrobats; Les Edouardos, French eccentrics; and the Yokohama Troupe of Japanese Jugglers.

LAST WEEK'S BILLS.

PROCTOR'S.—There were nineteen numbers on the bill last week, and some of them were exceedingly good. Caron and Herbert must be mentioned first. Their acrobatic comedy act is the best thing of its kind seen in New York in a long time. They hold the stage for nearly half an hour, but never grow wearisome. Billie Barlow continued her successful career, and her songs were as well received as usual. Le Claire and Leslie in their new sketch, Trilby Up to Date, were very amusing. Mr. Leslie introduced his imitations with good results.

Richard Golden sang and joked in his dry way. Lydie Dreams went through her ventriloquial act, introducing a few new local hits. Ward and Curran, who combine tomfoolery and good singing in their act, met with considerable success. The skate dancing by Major Newell was as good as that of some performers who dance on their shoes. Foreman and West gave their neat specialty, in which Miss West looks pretty and in which they both dance cleverly. Mlle. Polaire shook her little topknot, and sang "Daddy Wouldn't Buy Me a Bow Wow" in French, while the girls in the audience noted how her skirts were made.

Maud Raymond, who has a much better idea of humor than most serio-comics, put a great deal of life into her work, and was rewarded accordingly by a good deal of applause.

The other performers, who met with more or less approval, were Mildred Connors, soubrette; Yarick, the magician; Binney and Chapman, in character songs and dances; Walter Hyde, trick violinist; Millie Zylanto, soubrette; the Don Sisters, singers and dancers; Little Carrie, musicians; and Professor Loisett, and his trained dogs, storks and monkeys.

KEITH'S UNION SQUARE.—Although their names were not in black type, the stars of the bill were Richmond and Glenroy. Their humor was so off-hand, so fresh and so apt that a burst of laughter followed every remark. It is a relief to the jaded vaudeville reporter to be able to laugh heartily at a sketch team, and this is what the MIRROR man did as he listened to Richmond and Glenroy. Carroll Johnson, who is once more engaged in the business of playing dates, appeared as a "swell nigger," and sang songs and cracked jokes both in the black and green dialects, to the great satisfaction of his auditors. M. Bruet and Mme. Riviere sang several French songs and gave some imitations which brought them applause. Florrie West, who sings with a fetching combination of strength and "cuteness," met with success in her songs, "Arrah, Go On," "Fool-ey-ool," and "Salute My Bicycle." Her bloomers were baggy enough to please even Anthony Comstock. Sam Lockhart's elephants went through their paces as usual. It would not be a bad idea to have a few bottles of Florida water sprinkled around the place while these beasts are there. Any one would know there were elephants around, even if he did not see it on the bills.

The Sisters Andersen kicked objects into the air with grace and agility. Calburt, Williams and Tucker, who are known as the Versatile Trio, made an emphatic hit; the man who impersonates the fake baron is very clever; his imitation of a crying baby was perfect, and his song in a high falsetto was extremely funny.

Barney Reynolds sang some songs, and gave imitations of persons he met at a party, which were true to life. He was at his best in his German specialty. Les Remondes did some graceful dancing, and the woman's flag dance was applauded. The Venetian Vocal Serenaders had a special setting for their act, which was quite entertaining. Fisher and Crowell gave a diverting acrobatic and singing sketch. The Darling Sisters sang three songs and made several appropriate gestures. Their wooden shoe dancing was quite good. Burt Jordan executed buck and wing steps that showed what a careful study he has made of the black man's style of dancing. Emma Krause sang some high-class ballads effectively, and Allen and West played skilfully on a number of instruments.

TONY PASTOR'S.—There were some new and pleasing features in the bill last week. The Albion Acrobats presented their sketch, The Bill Poster, in which they tumbled expertly. The one who spoke in the German dialect was much better as a tumbler than as a mimic. Campbell and Evans were quite amusing in their comedy-sketch, At Home. Mr. Campbell made quite a hit with his two songs, "Roll On Silver Moon," and "When She's Just About To Fall." Vesta Victoria sang her latest success, "I'll Give Him Stopping Out All Night," in which she impersonates an English "loidy" of the lower middle classes who has a life partner who has a penchant for returning to his home late. She also sang "That's What He's Done For Me," and her queer "Don't Care a Fig" song, in which she makes up as a very slovenly little girl whose hair is like rat tails and won't curl a little bit. Her dance in this song was very clever. Capitola Forrest and Will Masaud have improved their sketch. Miss Forrest's dancing was very graceful and Mr. Masaud's tumbling and acrobatic work met with considerable approval.

Tony Pastor as usual received a rousing reception, and his songs went with their customary dash. He sang "She Wanted Something to Play With," a parody on "The Band Played On," and "The Streets of Cairo," in which he introduced a few lively steps that brought down the house. Fred. and Nellie Daly's sketch had a decidedly English flavor. Their song, "There is a Difference Between Them," made a hit. Lina and Vani presented their familiar acrobatic sketch, in which the woman proves herself as clever as the man, and, as she says, "without bloomers, too."

Paquerette, the inimitable, furnished a good deal of fun with her odd make-up and her comic songs. Her face is so expressive that one does not need to understand French to be able to catch the meaning of her songs. She was especially successful in the ballet song, and in her last song, in which she has the assistance of the audience, who join in the whistling chorus. She wore a low-necked dress in this song, which left nothing to the imagination. Billy Carter and his banjo made the moments fly; his jokes and sayings were of the usual negro minstrel order, and brought a good many laughs. The performance concluded with an acrobatic sketch by Fritz, Leslie and Eddie called The Persecuted Chinaman, which sent the audience away in the best of humor.

KOSTER AND BIAL'S.—Adolf Popper and his trained rats opened the programme last week. The poor little white rodents climbed all over their master, and didn't even run when he sang. They must be very fond of him, for Mr. Popper's singing belongs to a school of its own. The Yokohama Troupe of Japanese Jugglers were quick and clever. Les Edouardos, who improve as the weeks go by, have introduced new French dance steps, which bring them very generous applause. Duncan's performing collies show a wonderful amount of intelligence.

Smith O'Brien and Harry Wright appeared in their new sketch, in which hey sing and crack jokes. Mr. Wright does not let the audience lose sight of the fact that he is quite a good-looking young man, and his curly hair is just as becoming as it was when he refused to have it cut to please Edward Harrigan. Segommer's ventriloquism is so varied and excellent that he is compelled to respond to several encores. Clara Wieland changed her act last week, introducing the serpentine dance. Liberti's Neapolitan Troubadours sang and played mandolins and guitars in their happy, enthusiastic fashion.

The Bale Troupe roused great enthusiasm with their bicycle and acrobatic act. They are wonderfully agile and graceful. The Vaidis Sisters, whose names were printed in larger type than usual in last week's programme, increase in popularity the longer they stay.

Florence Levey is the only performer who enjoys the privilege of appearing twice on the programme. She appears in the first part, and also takes the place of the living pictures which were formerly used to close the show. It is to be hoped that Miss Levey has no superstitious notions in regard to No. 13, as that is the number shown when she makes her last appearance.

PROCTOR'S PLEASURE PALACE.—Sam Devere's company furnished the major part of the programme here last week, in conjunction with Mr. Proctor's own people. Sam Devere told jokes and played the banjo, and sang as well as he used to twenty-five years ago. Fields and Wooley impersonated Dutchmen of the thick-headed variety type, and succeeded in bringing laughs with their German songs and sayings. Price and Steele's sketch was well received. The Donovans did a neat Irish comedy turn. Donovan's description of the dog-fight being very amusing. Richards, the double-voiced vocalist, ought to be drawing two salaries, as he combines the work of a soprano and a tenor in his specialty. The comedy work by Flynn and Walker was amusing. Flynn has added several new slang expressions to his already large stock.

Pantzer Brothers, the wonderful head balancers, astonished everybody by their clever tricks. Lillie Western played the xylophone, banjos and other instruments exceedingly well. The Musee Tintamenesque exhibited by Professor Ricardo proved an agreeable novelty.

Georgia Parker, the lively little comedienne, sang catchy songs, and danced with her customary grace.

Those splendid European attractions, the Zalva Trio, Aranka, Roszika, and Birike; the two Bostons, and George Lockhart's comedy elephants, met with their usual success.

An amusing farce, What is Home Without a Mother-in-Law? by Sam Devere, was performed, in which several members of Sam Devere's company took part.

THE BROOKLYN HOUSES.

Hyde and Behman's.

Harry Williams' Company is the attraction this week. It includes: Filson and Erroll, McAvoy and May, Imogene Comer, Farnum and Seymore, Smith and Fuller, Gertie Gilson, Felix and Cain, James Walbrook, and Daly and Hilton.

Holmes' Star.

This week's bill is unusually strong. Among the performers are: Van Auken, McPhee and Hill, William Jerome, the Andersen Sisters, the Reed Birds, Richmond and Glenroy, Calburt, Williams and Tucker, Willis and Barron, Layman, Moncrieff and Jess, Cunningham and Stanley, Colby and Dewitt, and the Grotesque Four.

Gaiety.

Jovial Joe Hart appeared successfully in his new musical farce A Gay Old Boy last night. Good specialties were rendered by: Flora Irwin, Harry Morse, Donald, Harold and Carrie De Mar.

CLARA BECKWITH'S TANK.

Clara Beckwith, the expert swimmer, who was to have begun an engagement at Proctor's Pleasure Palace three weeks ago, has been compelled to rest for that length of time owing to the fact that the railroad company which was transporting her tank to New York lost it on the way, and have been ever since tracing it up. It was found in a freight car on a siding in some out-of-the-way place. Miss Beckwith will sue the railroad people for the amount she lost through her enforced idleness.

THORNTON'S COMPANY CLOSES.

The James Thornton Elite Vaudeville company closed its season on Saturday night, and the members are scattered through the leading vaudeville houses, doing business on their own hook. It is likely that the company will resume in a few weeks, and fill the engagements made for it early in the season.

A NEW FAVORITE.

GERTRUDE MANSFIELD.

Gertrude Mansfield, whose picture in costume heads this sketch, is a young singer, who has made great progress in a very short time. This is her first season on the stage, and she has already gained a position to attain which many women have struggled in vain for years.

A MIRROR man met Miss Mansfield at Proctor's one afternoon last week, and chatted with her about herself. She was very modest, saying that there was very little to tell, since her stage experience has been so limited.

However, she informed the MIRROR representative that she was born in England, her parents both being professionals, and that she had traveled all over England with them.

"When I was a few years old," she continued, "I came to Boston, where the rest of my life up to now has been spent. When I was old enough to be taken to the theatre, I evinced a great desire to adopt a stage career. In this I was encouraged, and when my voice was formed I began taking singing lessons from Miss Laura Cook, a singing teacher in Boston, with whom I continued until I finished my musical education."

"When did you make your debut?" asked the MIRROR man.

"Well, I went out for a few weeks last Spring with a company from Boston, playing Little Lord Fauntleroy, just to accustom myself to the footlights. I played Dick, the bootblack. In the Fall I joined May Irwin's company, playing a small part in The Widow Jones. I remained with Miss Irwin for eight weeks and had a very pleasant experience with her. Miss Irwin is a very sweet, charming woman, and takes the greatest interest in the advancement of every member of her company.

"While I was at the Bijou Mr. Proctor made me a splendid offer of a season's engagement at his two New York theatres, so I secured my release from Miss Irwin and started in at Proctor's Twenty-third Street house. I am enjoying my stay there ever so much. Mr. Proctor is so kind, and everyone treats me so nicely. My father, you know, was a partner of Mr. Proctor's before he went into management. They performed together for a number of years."

"Do you intend to remain in vaudeville?" inquired the man from THE MIRROR.

"No," replied the singer, with a smile, "my ambition is to make a hit in comic opera. I shall be a vaudeville performer this season, and perhaps next, but after that I shall have a try at light opera."

"What kind of songs do you prefer?"

"Well, I prefer to sing high-class songs, but have learned that songs of a popular order seem to please variety audiences best, so I am singing nothing else."

Just at this point the stage-manager interrupted Miss Mansfield, saying that her turn was next, so the MIRROR man withdrew, after wishing the young singer every success in her career.

KILANYI'S GLYPTORAMA.

The living pictures have been discontinued at Koster and Bial's, and in their place the management promises to introduce a startling novelty in Kilyani's Glyptorama, which will shortly be produced for the first time on any stage. The preliminary announcements describe it as "a most marvelous illustration of modern mechanism in the art of stage craft! A moving reproduction of the principal paintings of the great masters of the old world." C. B. Cline was asked to furaish some more definite information in regard to the novelty, but he said he was not quite ready as yet to go into details, but that the Glyptorama is sure to create a sensation when it is shown at Koster and Bial's in a week or so.

PITTSBURG'S CONTINUOUS HOUSE.

The Avenue Theatre in Pittsburg was opened as a continuous house on Nov. 11. This is the first taste the people of Pittsburg have had of this form of entertainment, and the managers, Davis and Schwab, hope to make their venture a great success. The Avenue was formerly known as Harris', and stands on the site of the old Lyceum. A novel feature of the house is a nursery, where mothers may check their babies while they sit and enjoy the performance. The nursery is in charge of very intelligent women, who guarantee to deliver each infant back to its rightful owner.

PROCTOR GETS THE PANTZERS.

The young and clever Pantzer Brothers, who have been creating a sensation at Proctor's Pleasure Palace with their feats of head balancing, were secured by F. F. Proctor for the big vaudeville company which he will send out on the road next season, in conjunction with George Lockhart's comic elephants. The contract gives Mr. Proctor exclusive control of the Pantzers for the next sixteen months. They will stay two weeks longer at the Palace, after which they will

rejoin the Trocadero Vaudevilles, headed by Sandow, which will appear at this theatre in February.

VAUDEVILLE JOTTINGS.

Rita Durand made quite a hit last week at the Bon Ton Theatre, Jersey City, in her new change act. She received some very flattering notices from the press of Jersey City. This week and next Miss Durrant will be at Proctor's two New York theatres, after which she plays Poli's, New Haven, and the New Manhattan Athletic Club Theatre, each for one week.

The Dempsey Sisters, versatile dancers, joined the Gilbert Opera company at Bellefontaine, O., Nov. 12.

The following have been engaged for J. Sinn's United Vaudeville company: Joseph Lawrence, Hattie Nelson, Fenton Brothers, Gus Alberts, Harry Nelson, Warren Sisters, Grace Wilson, Frank Normanie, Will Emerson, and Nellie Edrich.

Manager Sol Weinthal, of the Star Theatre, Hoboken, is organizing a road company.

John B. Mackin, late of Mackin and Edwards, has been stricken with paralysis in both limbs and will take a benefit at Philadelphia on Nov. 26. Mr. Mackin wishes THE MIRROR to state that if any friends playing Philadelphia that week wish to volunteer they can address him care of Lunkys, 813 Vine Street, Philadelphia.

Maude Harvey, who has just closed a very successful engagement at Shea's Music Hall in Buffalo, is at Keith's Union Square this week. She is known as "the modern ideal girl."

Eily Coghlan, a sister of Rose Coghlan, is in the bill at Keith's Union Square this week.

The Americus Comedy Quartette, O. M. Scott, Arthur Earle, Joseph Swickard and George Lynn, are making a big hit with their new act.

The Helene Sisters, who were formerly known as the O'Brien Sisters, played a return engagement at Carncross's, in Philadelphia, last week. They have been extremely successful with their new dances. Their business interests are being well looked after by W. H. Fullwood.

William Holland and John Harling, who are interested in a new venture in the music hall line at Blackpool, England, have arrived in America, where they will remain for a few weeks, getting points on how to properly conduct a vaudeville house.

John and Lizzie McDowell, of Stair and Nicholai's A Cracker Jack company, are arranging a new and original specialty for their Eastern dates.

Jay N. Binkly made a distinct success last week at Keith's beautiful Boston theatre. He is making a special feature of Dox Cruger's song, "Dearer Than Ever to Me."

Little Edna Reming, who is a daughter of Percy Plunkett, and Baby Bennett, the wonderful child dancer, shared the honors at the Social Session of New York Lodge, B. P. O. Elks, on Sunday evening, Nov. 10, at the new Manhattan Athletic Club house.

Heinrich Brothers' Minstrels take the road this week under the management of George W. Ripley. Mr. Ripley feels confident that he has a winner in this organization. The company includes J. L. Heinrich, F. Heinrich, George Nicholl, Billy Wallace, Ernest Ohlmen, Mons. Lodon, Sullivan and Ketchum, Edward C. Samson, Arthur Samson, John H. Dierfield, Arthur Borilly, Frederick P. Harlow, Hennessy and Goodwin, Hans Lind, William G. Jackson, and Roy Lollitte. A brass band and orchestra will be carried, and a special feature will be made of the street parade.

In addition to his other losses occasioned by the non-opening of Olympia this week, Oscar Hammerstein lost nearly $5,000 in bets which he had made that the establishment would be opened on time.

During the performance of Alcide Capitaine at the Fourteenth Street Theatre, one night last week, one of the wires holding the trapezes snapped. Luckily Miss Capitaine was resting at the time, otherwise she would have fallen. She finished her performance on the other trapeze, and was loudly applauded for her coolness and courage.

James R. Adams, the well-known clown, writes from Mississippi, that Ringling Brothers' Circus, with which he has been traveling all Summer, closed its season at Water Valley, Miss., on Nov. 15. He speaks in the highest terms of the Messrs. Ringling and their show and declares that the phenomenal success they have made is well deserved. Mr. Adams had a four weeks' engagement with the Winter Circus in Chicago, beginning this week, but on account of the closing of that enterprise was obliged to change his plans. He is now in New York making arrangements to introduce his new pantomime Protect, or The Devil's Compact."

The seventh of the series of Kerker concerts was given at Koster and Bial's on Sunday evening. The soloists were Eleanore Perry, Franz Kaltenborn and Jules Levy. The orchestra was as efficient as ever and rendered selections from the works of Thomas, Puerner, Katzenstein, Rossini, Strauss, Bellstedt, Fahrbach, Bohene, and De Beriot. Liberti's Neapolitan Troubadours also contributed their share to the programme, which was well arranged and interesting.

Russell and Martell's company gave a performance at Central Opera House on Friday evening, Nov. 15. Among those who took part were Lamont, female impersonator; Guizetti and Baldwin, jugglers and high-kickers; Kaid Brothers, "Doc" Haywood, Gold and Gorman, James Cotter, Billy Scully, the Ferbers, Williams and Lickey, the Aeolian Quartette, Russell and Cornell, Burke and Lewis, Harry De Muth, and W. H. Volkmann.

Arthur Denning, principal comedian of Hi Henry's Minstrels, is appearing at Proctor's Pleasure Palace this week with W. S. Cleveland's Minstrels, by special permission of the managers of the first-named show.

Clara Wieland, who is now at Koster and Bial's, has been engaged for a number of weeks at Proctor's Pleasure Palace, beginning Nov. 25.

Billie Barlow will return to Proctor's Pleasure Palace next week, which will be the last of her American engagement. She returns to England early in December to take part in one of the Christmas pantomimes.

An awning in front of 1197 Broadway, which is next door to the Gaiety Theatre, was set on fire by an electric light wire on Thursday evening. The engines made a great hubbub, but the audience in the theatre were so engrossed in the actions of the shapely burlesquers that not a single one of them came out to see what the trouble was. The fire was extinguished in a few moments.

Hope Booth, who got herself talked about a good deal several months ago by producing a play in London which ran for just one night, has been studying up a song and dance or two, which she will show to an anxious public at Koster and Bial's on Dec. 2.

Ike Rose, business manager of Gus Hill's Novelties, writes to THE MIRROR that business is larger than it has been in four years. Banner weeks were spent in New York, Baltimore, Paterson, Washington, and Pittsburg. Eugenie Petrescu has been very successful. She gives a private audience in every city to the press and physicians. Gray and Conway, the Gardners, McCale and Daniels, Bonnie Lottie, Fields and Sulina, Fred Leslie, and Gus Hill are all making big hits. Mr. Rose has been eight years with this company.

The Black Patti arrived in New York yesterday from Europe. She will make her debut in vaudeville next week at Proctor's Pleasure Palace.

Maud Raymond was presented with a huge bunch of chrysanthemums on Saturday afternoon at Proctor's.

Nina Bertini Humphreys writes to correct a statement that she sang at Koster and Bial's on Sunday evening, Nov. 10.

Tschernoff's dogs are not in the bill this week at Keith's. J. A. Fynes informs THE MIRROR that Mrs. Tschernoff is quite ill in Berlin, and that their departure had to be postponed in consequence. They will appear later in the season.

FOREIGN NOTES.

Lottie Collins' new song is called "Gerty, the Gaiety Girl."

The two Bostons, who are now at Proctor's Pleasure Palace, will return to England in January.

A man named Humphress, a sweeper in the Alhambra, was terribly mangled recently by a performing bear which had escaped from its cage.

Millie Lindon, who retired when she became Mrs. T. E. Dunville, will shortly return to the stage.

Lizzie Chase will shortly rejoin her husband, Jeff Vendome, late of the Four Vendomes, and they will do a new sketch.

"The Finest Flow of Language Ever Heard" is the title of a new English song by Edgar Bateman.

Marie Lloyd has given Bessie Bellwood permission to use her new song, "Trilby," during Miss Bellwood's American tour.

G. H. Chirgwin is singing a new song called "My Fiddle Is My Sweetheart" at the London Music Hall.

Edwin Drew will lecture before the Song-Writers' Union of London on "Comic Songs, Past and Present."

Ray Maskell, who played here in Little Lord Fauntleroy, is making a hit in England as a dancer.

Little Tich will soon retire from the variety stage to appear in the regular theatres. He will be tendered a benefit at the Metropolitan on Dec. 9.

Segounner has a rival in Nobel, the Danish Ventriloquist, who will shortly appear at the Empire, London. His working figures are said to be marvels of mechanism.

D. J. McCarthy has introduced a new sketch at the Royal, London, in which he impersonates a coast-guardsman and a smuggler. The sketch is on the serious order, and is set with special scenery.

Barney Barnato, "the gold king," who is a millionaire several times over, has consented to act as chairman of the next Music Hall Benevolent Fund benefit in London.

Vesta Tilley was presented with a floral offering at the close of an engagement in Glascow recently, which was paid for by means of penny subscriptions from the habitues of the pit and gallery.

Florrie Gullimore of London has a novel advertising scheme. When she was in Leeds she hired a number of boys to sell her song-books, and the purchasers dropped the money into sealed boxes which were carried by the boys. The boxes were opened at a certain time, and the contents given to the Leeds Infirmary.

The Countess of Clancarty, formerly Belle Bilton, a music hall singer, became the mother of a bouncing boy at Pimlico on Oct. 19. She will return to the stage at Christmas, as principal girl at the Manchester Theatre.

Dan Feeley, an acrobat, while performing with Pilis' Circus, in Kimberley, South Africa, met with an accident which necessitated the amputation of one of his legs. He was trying to jump over thirty men holding rifles with fixed bayonets, and falling a little short, the last bayonet pierced his leg.

The Two Macs were sued by George Sinclair, a variety agent, for £1 15s. for getting engagements for them at a Blackpool theatre. They denied liability, saying that they always procured their own engagements. In spite of this, the Judge decided in favor of the agent for the full amount with costs.

Marie Lloyd has been called "a breathing bud of beautifulness, with a warm heart and a beaming eye," by an English admirer, all because she has made arrangements to have one hundred and fifty of the homeless poor of London provided with a bed apiece every night for the next three months.

The Zedoras, a troupe of four gymnasts, have created a great sensation in London. One of them, a girl, who is called "the human arrow," is shot from a bow through a target, a distance of fifty feet, to a trapeze in mid-air, where she is caught by another woman hanging head downward from a trapeze.

Maurice Donnay is to have his new play, entitled Amants, produced at the Renaissance soon. Jeanne Granier, one of the cleverest comic opera singers of France, will originate the principal part.

Women are now admitted to the orchestra seats of the Comédie Française, where, heretofore, men only could sit. She is compelled to wear full dress.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South-Side Theatre: The week opened with a packed house, and this state of affairs continued through the week; a strong bill was presented by the following: May Howard, the queen of burlesque, appeared in a neat act that elicited a well-deserved encore. She recently appeared here with the Merry World co. The Hibernian Jesters, Murphy and McCloy, and Hill and Hull, the Comedy Trio, Four Angelo Sisters, James E. Black, Loring and Leslie, Harry Budworth, Sophia Saphira, Le Munier Freres and others. By special arrangement with Kate Claxton a good production of The Two Orphans was creditably acted by the Hopkins stock co.

Hopkins' West-Side Theatre: The opening was very large and business was most satisfactory during the week though the matinees were not as well attended as the excellent programme deserved. The Quaker City Quartette appeared on the West side for the first time and were pleasantly received; they are among the best of the many comedy quartettes. Amelia Glover made a decided hit in her graceful dance. The Dare Brothers were also good. The others who also contributed were Frank Moran, Charles Fawcette, Fannie and Frankie Cuthbert. The stock co. appeared in Gunther's Mr. Barnes of New York.

A superb bill of continuous vaudeville was presented at the Olympic Theatre, which has become a model variety house. The programme included specialties by McIntyre and Heath, the great exponents of negro character; Sam Bernard, the funny Dutchman; Meers Brother, a pair of wonderful wire artists; Mrs. James Bogee; the three Girdelles; Will H. Fox in his original satire, Padewhiskie's Piano; the Fansons, Lizzie B. Raymond, Baker and Ernhart, Zelma Rawlston, Charles Seaman, James Bradley, Lee Ingham, the Sisters Burt, Allen and Oro, Baker and Randall, concluding with a screaming comedy, The World's Balloon.

Lyceum Theatre and Music Hall: The New York Stars, under the management of Gus Hill, was the attraction, and a good one it was. There were many specialists who were among the best in their class. Two decided novelties were Aman and Ina, female gymnasts, and Mlle. Florizell, who did a contortion act on the smooth surface of a mirror. The two Macks, St. Claire and Goldie, Charley Case, Matthews and Harris, Swan and Barnhard, Lottie West Symonds, and the clever juggler, Sparrow, all appeared to the delight of those present.

Manager Grenier has been very fortunate in securing the best vaudeville combs. on the road, and the patrons of the Lyceum are always sure of a first-class entertainment.

Sam T. Jack's Opera House: Harry Montague's co. was retained for another week owing to the hit the piece, My Uncle, made the previous week. Harry Cashman, Emma Warde, Carrie Duncan and Harry Montague were excellent in their respective parts. At the conclusion of the performance Joe Choynski, Will Murphy, and Mayo, the boxers, appeared in an athletic entertainment.

The Casino: Maze Edwards is now sole lessee and manager of this well-known amusement resort, and he will make many changes in the policy of the house for the better. There was a marked difference in the performance given under the new management. Among those who appeared were the Gillette Family, the three Rackett Brothers, Crawford Brothers, three Lorettas, Richard and Bond, Pauline Parker, Connors' comedy sketch, Rappe and Saxe, Dalton and Boyle, Ed. Jerome, the Montellians, Brown Brothers, Murphy and Hall, and the Stewarts.

Haymarket Theatre: Charles Vale's Twelve Temptations co. had a big week of it. The gymnastic evolutions of the Four Rosaires; boxing by the Brothers Elliott; juggling by Matthew Byrnes; songs and dances by Gilbert and Bruno, and Harry Le Mar's "Giddy Old Maid," were among the best specialties introduced.

Kohl and Middleton's Museums were both crowded during the past week, and popular entertainments were offered at both places.

The Orpheus: A good bill of vaudeville and burlesque was given by the Rose Sydell co.

Park Theatre: Wiley Hamilton's Comedy and Specialty co. furnished a very satisfactory performance. Manager Nick Norton is well pleased with the uniform good business the Park has done so far this season.

White's London Musee: Thayer's Golden Gate Circus and a number of specialties made up the programme.

The Parisian Circus and Water Carnival and Frank Hall are things of the past in Chicago. The doors were closed a week ago, and the performers and numerous creditors stand little show of getting the money due them. This is the second failure of an amusement resort Chicago has had this season, first the Tennis Theatre, and now the Parisian Circus.

Frank Cushman's benefit was something of a success. William Jerome, Wood and Shepard, Lincoln Elwood, Mrs. Tom Thumb, Lillie Bell, Crawford Brothers, Dave Marion, Fannie Vedder, Horwitz and Bowers, and others assisted in the good work.

George S. Wood, formerly with the Parisian Circus, is now Colonel Hopkins' press representative.

Willis Clark, the well-known comedian, is responsible for the clever arrangement of the funny mottoes which appear on the walls of the Lyceum Theatre café.

Campbell and Shepp's act with the Rose Sydell co. is one of the hits of the show.

Charles Wayne, now with the Lillian Russell Opera co., was formerly a vaudeville performer. The team of Tierney and Wayne was a well-known one.

Albertus and Bartram closed with the Russell Brothers' co., and appeared with success the past week at Sam T. Jack's Opera House.

Helene Mora's songs were the hit of A Modern Mephisto at the Lincoln last week.

Genial Charles McKenzie has charge of the Casino café.

William Little has been appointed treasurer of Hopkins' Theatre.

John Carten and C. E. McKenzie are doing a funny act called Sidewalk Sayings.

Every one is looking forward to the appearance of the Christmas number of THE MIRROR, and there will be a great demand for them in Chicago. HARRY FORT.

PHILADELPHIA, PA.—Manager William J. Gilmore is again at his home in this city, from which he directs the fortune of his popular Auditorium, where Reilly and Wood's big co. is the attraction, prominent being Susannah Schaffer, of the Schaffer Family, coming direct from Europe, presenting her startling and sensational feats of equilibrium; Madge Ellis, Rice and Elmer, Jerome and Alix, M. Guibal and Mlle. Ortiz, in display of hypnotism; National Trio, Evans and Vidocq, Lane Sisters, the Fremonts, Pat Reilly, and a beautiful series of marble statues. The co. is clean and amusing, and certain of large week's patronage. The Trocadero Vaudevilles with Sandow follow week of Nov. 25.

Refined audiences, with constant changes of the best variety talent in the country, have made Keith's Bijou Theatre one of the standard places of amusement in this city, and with the weekly change of programme crowded houses continue throughout the season. Gilmore and Leonard, Thomas O'Brien and Clara Havel, the Mimic Four, with their Trilby burlesque; Harding and Ah Sid, in their acrobatic comedy, Fun in a Chinese Laundry; Professor Abt and his illuminated pictures; Sisters De Van, in marvelous acts of equilibrium; Gracey and Burnett, the Edisons in musical specialties; Santino Brothers, Cledfas Zamora, and Dick and Alice McAvoy are the strong cards for week.

The London Gaiety Girls Big Burlesque co. is at the Lyceum Theatre for week, with splendid and lively olio acts and the Century Club and the Tramp Astronomers as special features, to large patronage. Gus Hill's Novelties week of 25. S. FERNBERGER.

WASHINGTON, D. C.—Managers Flynn and Sheridan have a novelty this season in their new show, The Big Sensation, and the week of 11-16 at Kernan's Lyceum Theatre was a large money-maker, the business throughout the engagement being gilt edged. The Big Sensation double show includes two distinct troupes of merry burlesquers, white and Creole, who work together in an ingeniously arranged programme, under the direction of Mlle. Zittela. The olio is bright and interesting and displays advantageously Carrie Dunn and Rose Mack in popular reviews of contemporaneous successes. George B. Snyder and Harry Buckley, musical artists; Julietta Nelson, high-wire walker, whose act and feats upon that slender cord are most remarkable and dangerous; Prince Flatow, contortionist; Harry Eston and Alf. Weathers, colored comedians, and Billy Farrell and wife, Willie Farrell, the champion cake-walkers, in challenge cake-walk, with local contestants; two well arranged and executed ballets, "The Dance of the Nations" and the Creole's sensational "La Gavotte de Nuit" made hits. A decidedly clever burlesque, entitled On the Island, concludes the show, in which Mlle. Zitella, Maude Gordon, Rose Mack, Gertie Sawyer, Carrie Dunn, Lillian Marshall, O'Meaga, Stella Rose, Annie Morris, Louise Blanchard and Edith Gray distinguish themselves.

JOHN T. WARDE.

CINCINNATI, O.—For the week of 10-16 the People's and Hyde's comedians. This is the organization which with Helene Mora as chief star has been wont to pack the theatre to the doors. Fannie Mora now takes the place of her gifted sister. She has a good voice and bids fair to be a rival of Helene. There is no end of good turns on the bill, as may readily be understood from a perusal of the following list of the co. attractions: Harris and Walters, the Rays, Polly Holmes, the "Irish Duchess," Daly Sisters, Lester and McAvoy, parody singers; the eccentric Midleys, Newsboy Quintet and the celebrated trick-bicycle riders the Wilmans. There is a laughable burlesque A Morning With Justice Schwab.

At Freeman's Ola Hayden is in her second week. She was an unqualified success the first week. Siegfried the mimic is extraordinary. Hugh Dougherty, the old time minstrel, has made new friends at every performance. Howley and Doyle are skilful dancers. Macart's dog and monkey circus is one of the best that has been here in many years.

JERSEY CITY, N. J.—The Bon Ton Theatre opened its performance 11 without one change in the list of people advertised. In fact the bill was strengthened by the addition of several people. The programme included the Brothers La Van, in trapeze leaping and vaulting; Brandon and Regini in a finished acrobatic act on globes and rings; A. C. Lawrence, motto singer and mimic; Dick and Alice McAvoy, song, dance and banjo players; Burns and Hart, Irish comedians; Huested and Geyer, song and dance; Frey and Le Maire, sketch; Rita Durand, a capital little singer, in new and taking character changes; Daly and Manning, sketch; Edward Cogley, impersonator; Rowland and Keene, Irish sketch; Ed. Banker, impersonations. Business continues good.

Al. Lubin, a clever imitator on the violin, was added to the bill at the Bon Ton 11-16.

Ed. C. Rush, manager of the White Crook co., has been with us for a few days. He reports good business for his burlesque co. and plays return dates, commencing at the Star Theatre, Hoboken, Dec. 9-14.

Manager Holmes, of the Star Theatre, Brooklyn, was a guest of Manager Dinkins at the Bon Ton Theatre 13.

Rita Durand, Hart and Burns, Al. Lubin, Brandon and Rigini and the Brothers La Van made individual hits at the Bon Ton Theatre 11-16.

WALTER C. SMITH.

PROVIDENCE, R. I.—Sam T. Jack's Adamless Eden co. played a week's engagement at the Westminster Theatre 11-16, and did good business. The introductory first part brought out the entire co. in songs and dances. The olio was fair, and furnished by Raymond and Clark, singing acrobatic comedy sketch artists; Mlle. Vera in an aerial act; "The Four Sports," Phyllis Ruffell, Lillian Nelson, Blanch Warde and Ray Marvin; George E. Behan, comedian; the Dolores Sisters, eccentric contortion dancers; Hickey and Cole, limber limbed comedians, and Hattie Stewart and Tommie Gillen in a boxing sketch. The performance closed with a burlesque, entitled "Jingo's Daughter." The entertainment was not quite up to the standard usually maintained by Mr. Jack. Rose Hill Burlesque co. 18-23.

H. C. RIPLEY.

ROCHESTER, N. Y.—ACADEMY OF MUSIC (Louis C. Cook, manager): Sam T. Jack's Creole co. drew the capacity of the house 11-16, and deservedly so, for the entertainment presented was thoroughly worthy. Goggin and Jones, wing and buck dancers; Irving-Jones, eccentric comedian; Florence Hines, male impersonator, and the Cuban Nightingale, Margarita Los Ores, whose voice is of remarkable range, wonderfully sweet, and of excellent quality, did their best to please.——WONDERLAND THEATRE (F. G. Scott, manager): Frank Hall and Larry Tooley in their sketch, Two Married Men, kept the house in a continuous roar of laughter. Alice J. Gilmore in descriptive songs was excellent. Bartlett and May comedy team, seemed to please, and Redding and Stanton's society sketch was the best thing of the kind seen here this season. Sagamato, the Jap on the slack wire, ably assisted in making the week of 11-16 a success artistically and financially. Variety 18-23.

ALBANY.—NEW YORK GAIETY THEATRE (Agnes Barry, manager): The French Gaiety Girls' Burlesque co. opened to S. R. O. 11. The performance opened with The French Fly, which was followed by an olio, in which Mon and Goodrich, grotesque skaters; Robsart, character change; Williams and Wright, black face team; Turnour and Roberts, clowns; Woods and Irving, serio-comics; Edwards and Connelly, Irish team, and Millie Turnour, trapeze performer, appeared. The burletta Down on the Farm closed the programme. Miaco's City Club 18.

HARRISBURG, PA.—HARRY DAVIS' EDEN MUSEE THEATRE (Edwin Young, manager): Yucca, the female Samson, and her co. have drawn good business at this resort, despite strong attractions at the Opera House. Her co. consists of Ned Monroe, dealer in jokes and songs, and Miss Fern Melrose in vocal selections. In the theatorium Muldoon's Picnic is finely given by a co. composed of Ed. Bryant, Mart Regan, Harry P. Clarke, William Smith, May Nellson, Mattie Temple and Baby Helen.

KANSAS CITY, MO.—The continuous performance at the Gillis was discontinued 10, and arrangements have been made for a re-opening 17 with a Winter Circus, consisting of all kinds of ring performances and acrobatic acts, and over twenty horses and ten Shetland ponies will be engaged. A list of about twenty performers is announced for the first week. Among them are: Woody Cook, principal somersault rider; Albert Johnson, hurdle rider; Freddie LaRue, bounding jockey act; Emma Stone, four horse rider; Kittie Kruger, premier equestrienne; Little Edna, child rider with pair Shetland ponies; La Role Brothers, return act; Jerome Brothers, high class acrobats; Cunningham and Larges, contortionists; Marietta Sisters, double trapeze; Lewis Roby, tight wire act; Sara, Spanish rings and webbing; Charles Albion, clown; Harvey Reese, Irish clown; John Morris, talking and singing clown; Rome Emery, knock-about clown; Fred L. Gay, comic clown.

Frederick Herzog and Ingebelle, late of the Gilliss Stock co., have joined The Black Crook co., the former for juvenile roles, the latter as soubrette. Earle Doty, also of the same company, will leave for Chicago, where he will take the title role in a Faust co. to tour the West.

Novelty Theatre: The scenic drama in five acts entitled The Cruel Deep was produced 11-16. For the following week the specialty people engaged are: Mike Whalen, Carrie Bennett, Jennie Blakley, Fitzgerald and Lewis, the Kherns, Gunthre and Fields, Bruns and Nina.

ST. PAUL, MINN.—Olympic Theatre: Week of 11: The regular co. presented a laughable piece, Bloomer Girls' Pleasure Hours, and excellent specialties, opening to good houses. Entertainers: Sadie Steel, Winnie Adams, Agnes Atherton, Nellie Oneita, Ivy Moss, Nellie Tuson, Lillian Gardner, Ed. Markey, Fralick and Ahern, acrobats. The performance took well. An exciting feature is the grand shooting contest with rifles by Nellie Tuson and Senorita Oneita for lady championship and $100 in gold.

Bodega Concert Pavilion (Sam Yager, manager): The play Euchre, with a good cast, also an attractive olio, week of 11, opening to large attendances. Entertainers: Laurine, Alice Porter, Charles Walton, Ed. Armstrong, Bobby Bryant, Frank Swain, Prince Paul, Chris Meyer. The co. give an attractive performance and please the patrons.

NIAGARA FALLS.—MUSIC HALL (Tierney and Mahoney, managers): Emma Bell and Ada Stockholm, character and dancing team; Edward S. Johnson, contortionist; Hattie McKay, serio-comic; headed an excellent bill which was well received. Business light.

Mona Wynne and her little child, who appeared last week, were both taken seriously ill and removed to the hospital.

NORTH ADAMS, MASS.—The Bijou Theatre was packed to the doors all the week 11-16, the attraction being Ettie Albion's English Swells. Prices wer advanced, and a good show was given. Ettie Albion made a hit. Ka bfield's Orpheum Stars 18-23.

GRAND RAPIDS, MICH.—SMITH'S (Mrs. W. B. Smith, manager): Fair business is the rule this week. The principal card is Diana, in an illuminated serpentine dance. Other specialties are Carlisle's Dog Circus, Nelson Sinclair and Tyrene and Evaline.

W. B. Smith will hereafter make Chicago his home, while his wife, assisted by Harry Wood, will manage the above house. The property is for sale or rent.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Business good. John Higgins, the leaper, jumped into favor at once, and Schrode Brothers' tumbling caught the public's fancy. New people 11: The Gotham City Quartette, the Bates', and Harry Steele.

LAWRENCE, MASS.—PARK THEATRE (George F. Colcord, manager): The following people appeared 11 for week to fair business: Madge Maitland, Alf and Alma Christie, Keating and Harris, Ida Rainor, and Josie Emery; Kitty Smith's Troubadours are underlined for week of 18.

STEUBENVILLE, O.—LONDON THEATRE (Frank J. Watson, manager): Week of 11, Moore Sisters in song and dance; Dan Randall, comedian; John and Myra Conroy in Irish melodies; Cal Stewart and Jessie Morton in a Yankee sketch; business good.

SPRINGFIELD, MASS.—PARLOR THEATRE (H. B. Tucker, manager): Week 11-16, Spencer Brothers, song and dance team; Little Leona Lewis, soubrette; Byron and Blanche, sketch team; Williams and Woods, banjo team; the Edisons, musicians; Turle and Volto, European eccentrics.

TRENTON, N. J.—MUSEUM (Frank Kauser, manager): By far the best performance of the season was given at this house this week by the Cyrene High-Class Vaudeville co.; every act on the bill made a hit.

HOBOKEN, N. J.—STAR THEATRE (S. S. Weinthal, manager): Leoni and Everett's Ladies' Club co. is at this house week of 11, doing good business. French Folly co. 18-23.——IMPERIAL (J. P. Colligan, manager): The bill this week comprises Louisa Hoffmann, Nellie Woods, James Corbley, Eva Marsh, Otto Breder, Irene Kern, Nana Wilson. Business is good.——ELYSIAN (J. H. Phillips, manager): Usual variety to excellent business.

PATERSON, N. J.—BIJOU THEATRE (Ben Leavitt, manager): The New Meteors' Specialty co. drew fair audiences 7-9; the co. was not as strong as usually played at this house, as some of the strongest acts were omitted for the week. Gaiety Theatre Burlesque co. week 11 played a profitable week's engagement; co. fair. Zero Burlesque co. week 18.——EDEN THEATRE (H. E. Toovey, manager): Small audiences last week with an inferior vaudeville performance. John E. Drew, the popular song and dance artist, was eaten-

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sively billed at this house last week, but was not on the programme and did not appear.

BOSTON, MASS.—This week's bill at Keith's includes Marion Manola-Mason, Press Eldridge, George F. Golden, Mazuz and Abacco, Canfield and Carleton, Sirron and Simkin, Diantas Brothers, Metropolitan Trio, Murphy and McCoy, Major Newell, Darling Sisters, The St. Belmos, Burt Jordan, the Almonts, Drawee, Gilson and Matthews, Hanley and Jarvis and Byrne and Worrell.

The programme at the Howard is furnished by the City Sports co. and Clotilde Antonio, Lew Bloom, Nelson and Milledge, Brothers Silvo, May Walsh, Yank Ono, Trovillo, Williams and Woods, John Edgar, William De Bar, Leona Lewis, Ed. Banker, Kitty O'Neill and John Phillips.

At the Grand Museum Beyond the Rockies is the play, together with the following variety artists: Okabe's Royal Japs, Elinore Sisters, Mack and O'Day, James Macy, Ritchie and Ritchie, Flora Shields, Jeannette Lilford and Thomas and Watson.

The White Crook is back in Boston again, playing at the Palace this time. Bonnie Thornton is a special card.

The Henry Burlesque co. and Marie Restelle are at the Lyceum.

Maud Miller gives Beyond the Rockies at the Grand Museum this week. JAMES HARRIS.

CLEVELAND, O.—The New York Stars will be the Thanksgiving week attraction at the Star.

Harry Bryant, with the City Club co., was called to the bedside of his father, who died on the evening of 12, at Philadelphia.

Miaco's City Club co. went from here to Albany, where they play this week.

Manager Frank Drew, of the Star Theatre, met with a painful and peculiar accident last Saturday evening. While walking home with his partner, the latter stepped on a cartridge, which exploded, shooting Mr. Drew in the foot. It was found to be only a slight wound, and Mr. Drew is around again all right.

Cleveland Lodge, No. 9, Theatrical Mechanics' Association, will give their annual reception on Thursday evening, Nov. 21.

James Reed, the popular ticket taker at the Star, after an absence of ten days, on account of sickness, is back again at his post.

Arrangements are being perfected for a wrestling match between Dave McLeod and Ed. Atherton at the Star Theatre.

Weber and Field's Vaudeville Club is the attraction at the Star this week. The co. includes such old favorites as Sam Bernard, Lizzie Raymond, and McIntyre and Heath.

T. E. Miaco's City Club did a big business last week, and outside of being a trifle loud for this staid town, was highly appreciated.

Somebody has presented Messrs. Drew and Campbell with a handsome onyx clock, which is now one of the prominent fixtures of the roof office at the Star.

BURLINGTON, IA.—The Turner Music Hall, a new amusement venture, under the management of Charles T. Taylor, was successfully launched 9, a large and enthusiastic audience greeting the opening performance. In the bill for the current week are Ed. Martyn and Effie Davenport, Davaney and Ray, Bert Leon and George Baker, Carr and Ingham—all clever specialty people.

NEW HAVEN, CONN.—POLI'S WONDERLAND THEATRE (S. Z. Poli, mBnager): Howard and Clair, Maud Detty, Birmingham and Staley, Moncrief and Jess, Cushman and Holcombe, Nelson and Milledge, Romalo Brothers, and the Manhattan Comedy Four are the drawing cards at this popular home of vaudeville week of 11-16. Business continues up to the standard. Next week comes Al. Wilson and the three Don Sisters. The work on Manager Poli's new theatre goes on steadily. If the plans are adhered to it will be the finest theatre in New England.

ARENA.

BRUNSWICK, GA.—Pawnee Bill's Wild West show took 6 for matinee and evening performances, with usual street parade, did not take place. The Special co.'s train did not reach here until 2 P. M., owing to a wreck of one of their cars when just out of Jacksonville, making parade and matinee impossible. The tent was stretched for evening performance, but at about 5 P. M. a regular northeast cyclone held high carnival, blowing down tent and converting arena into a lake. In the face of all these obstacles the co. packed up and left town at 12 P. M. for Way Cross, where another series of "sontre temps" was awaiting it.

SAVANNAH, GA.—Sells Brothers' Circus, with John Lowlon, an old Savannah boy (now in the fifties) as clown, to 12,000 people.

PALESTINE, TEX.—Barnum and Bailey's Circus 20 drew a good crowd. They no doubt could give a good performance, but failed to do so, giving the short end of everything, and apparently trying to produce as little of the show as possible. Crowd greatly disappointed and general dissatisfaction.

ALBANY, GA.—Pawnee Bill's Wild West Show drew large crowds from the rural districts and was well patronized. Sells' Brothers' Circus 19.

ANNISTON, ALA.—Walter L. Main's Circus 25; two performances to crowded tents. The show pleased every one and was the best that has been here for several seasons.

HUNTSVILLE, ALA.—Harris' Circus 25; light business. Ringling Brothers 31.

SUMTER, S. C.—Sells Brothers' Circus 6 to big business.

WACO, TEX.—Barnum and Bailey's Circus 23 turned people away at both performances, with a poor and tame performance. Quite a number of the audience left before the show was half over. The management also charged fifty cents for reserved seats, which was quite an imposition.

THE AMATEURS.

The Gilbert Dramatic Society of Brooklyn opened its season Nov. 6 with a production of Our Regiment at the Academy of Music. The cast included Charles T. Catlin, J. A. Hepworth, J. E. Quinn, Adam Dove, Harry Gannon, Samuel Baker, Florence Robertson, Libbie Healey, Edna R. Woolley and Lillie Robb. Mr. Catlin and Miss Henley shared the honors. The others were quite satisfactory.

The Florence Dramatic Society of Brooklyn presented Our Regiment at the Criterion Theatre in that city on Thursday evening, Nov. 14. The cast was of uniform excellence, and the society has started its season with a boom.

The Strollers will play She Stoops to Conquer at the Berkeley Lyceum the week of Dec. 2 for the benefit of the orthopædic ward of the Post-graduate Hospital.

The dramatic committee of the senior class of Amherst College is arranging to produce The Rivals next Spring. Joseph Jefferson was interviewed by the committee last week and expressed the belief that a Shakespearean play would prove too difficult. He recommended The Rivals, and has promised to give the play as he has himself prepared it for the stage.

Born.

HILLIARD.—A son to Mr. and Mrs. Newton H. Hilliard (Madge Taylor), at Indianapolis, Ind., on Nov. 12.

Married.

FRENCH—GONZALES.—Frank V. French and Lizzie Gonzales, in Lancaster, Pa., on Nov. 8.

HALL—BIDDLE.—George E. Hall and Constance Biddle, in Jersey City, N. J., on Nov. 8.

Died.

EVERETT.—George Everett, in Washington, D. C., on Nov. 22.

EDGERTON.—George Edgerton, near Garland, Tex.

FAY.—Hugh Fay, in New York, on Nov. 11, aged 43.

GOUGH.—Mrs. St. John Gough, in Chicago, on Nov. 10.

GARMAN.—Morris M. Garman (Morris Wilbur), in Detroit, Mich., of typhoid fever.

GOODWIN.—Catherine Goodwin (Marjorie Bonner), in New York, on Nov. 15.

JACK.—Arthur Jack, in Philadelphia, on Nov. 16.

MILLER.—Mrs. James G. Miller, in Columbus, O., on Nov. 11.

ORIN.—Louis Henri Obin, in Paris.

PASCOE.—Mrs. Ellen Pascoe, in Newport, R. I., on Nov. 14.

RUSSELL.—Helen Russell, in Chicago, on Nov. 16.

VANE.—Laura Vane, in Atlanta, Ga., on Nov. 17.

[*Received too late for classification.*]

SAN FRANCISCO.

Hoyt's A Contented Woman received a liberal amount of patronage at the Baldwin. Caroline Miskell Hoyt was the envy of our matinee girls for her extraordinary beauty, as well as her intelligent acting. There is not the usual "Hoytsin" flavor in the piece which the gallery gods enjoy, but nevertheless it is an amusing satire and has considerable merit. De Wolff Hopper and his clever comic opera company opened in Wang before a crowded house. It was much enjoyed, and the audience demonstrated by the frequent applause that the play and players were heartily welcome. Dr. Syntax next; then Charley's Aunt.

The California has been doing anything but good business. The War of Wealth opened to a large house; the town had been billed and everything done to get the clientele back to this theatre. The play went with snap and vigor, and many curtain-calls were demanded in the sensational climaxes. Old Ben Cotton received quite an ovation.

Manager Charley Hall of San Jose leaves for New Orleans this week to bring home his fiance, the charming Fanny Bowman, who closes with the Frederick Warde company.

The open-air performance of As You Like It at Stanford University last Friday was not a financial success.

The Bostonians have just completed a very successful five-weeks' engagement at the Columbia. Haverly's Minstrels opened to a large audience, the performance on the whole being up to the average. Billy Rice and Burt Shepard supplied all the fun.

Emily Melville in Madame Favart has been drawing large houses. The revival of light comic opera seems to have hit the public fancy. Ferris Hartman also received a big reception. This opera will continue another week.

The Crushed Tragedian at Grover's Alcazar has been doing very well. The Private Secretary, as produced last night, will eclipse all previous efforts in the line of attractions.

The Diamond Breaker at Morosco's was well patronized all week, and Money Mad seemed to catch the South-siders, if frequent applause and bursts of enthusiasm are any criterion.

The People's Theatre Co. has been incorporated to conduct a general theatrical business. The directors are Milton M. Davis, Harry L. Wilson, Max Davis, T. Davis, and N. B. Clayton.

The students of the Sanford University are making great preparations for their Thanksgiving night's entertainment at the Bush Street Theatre.

The Bostonians play San Diego and Los Angeles next week. H. P. TAYLOR, JR.

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En tour. Characters, old women. Simmonds and Brown.

MIRROR INTERVIEWS.

From a photograph by Morrison.

Jefferson De Angelis.

Jefferson De Angelis, despite his foreign family name, is a born American. He hails from California, and his father, Johnny De Angelis, was a favorite comedian in San Francisco. Jeff. De Angelis, as he is generally referred to, took to acting as a duck takes to water, and he has kept up the habit to the present time. So much so that he's going a-starring next year. This is his autobiographical statement:

"I sang my first topical song in 1858 in San Francisco. My parents made no requests for encore verses, but they were forthcoming on the slightest provocation. My infantile vociferousness was soon turned for account on a genuine stage, as I belonged to a theatrical family. If a child was needed at a San Francisco Theatre I was frequently elected—because I didn't shy at the footlights, I suppose. The first part of any consequence entrusted to me was when I was about ten years old. It was the part of a small, mischievous boy in a railway piece. These early appearances, however, were only spasmodic, as I was kept at school till I was twelve years of age. Then I went on the variety stage."

"In San Francisco?"

"Yes. I made my first appearance at Gilbert's Melodeon. Shortly afterward I was engaged for a season as a member of the variety-stock company playing at the old Union Square Theatre, New York. Meanwhile my sister, Sarah, had become very well known as La Petite Sally, and we formed a team, appearing all over the country in half-hour sketches, such as Harrigan and Hart used to appear in before they established themselves permanently in New York. We had considerable success in Little Frauds and The Outside Gate, but the most successful of all was a sketch called The German Lovers, which was devised by my sister and myself. It was of the usual variety order, with songs and dances and jokes galore."

"How did you become so proficient in feats of acrobatic tumbling?"

"Why, I had an uncle, Thomas Rosa, who was a contortionist in Wilson's Circus. When I was a boy I would go to the circus and imitate him in the sawdust for amusement. Then the circus people began to take an interest in me and made me quite proficient in the art of tumbling."

"Did they teach you to fall from an elevation of thirty or forty feet to the stage?"

"No, that is something that can't be taught. At least I couldn't explain to any one how it is done. It has to be done with dexterous rapidity. If I were to fall slowly, I should break my neck."

"How long did you remain on the variety stage?"

"Until 1880. Then my sister and I appeared in a play called One Word, which was written for us by Fred Maeder. We played in the piece for eight weeks in San Francisco with great success, and then went to Australia, where from May to November, 1880, we acted in One Word and other plays. Then I organized an opera company. Our repertoire included The Cloches de Corneville, La Mascotte, all the Gilbert and Sullivan operas and many other popular operas. The company included my sister Sarah as soprano, Jennie O'Brien as contralto, James Maas as basso, Fred. Oakland as tenor. Charles Barber and I were the comedians. The company was quite large for a traveling troupe at that time, and our performances were exceedingly well patronized. During the four years of its existence the company appeared in all the larger towns of Australia, China, India and Africa. In addition to appearing in popular operas, we presented plays of every description."

"Did you have any exceptional experience during that time?"

"Yes, one that I trust will never occur again. Shortly after our arrival in Australia we were to present an adaptation of The Newsboys of New York, in which there was to be a great fire scene. I took charge of that fire scene myself, and worked for hours to make it thoroughly effective. The grand climax in the way of fiery splendor was to be brought about by means of a waterproof dynamite fuse. This fuse was to be inserted in an iron pipe. As no iron pipe was to be obtained I substituted a tin pipe, four feet long and two inches in diameter. After inserting the fuse I loaded the pipe up with powder. The stage-manager was specially instructed not to drop the curtain until the explosion had taken place. Now, you know the old gag of the magician's parrot who had been listening to the approbatory and oft-repeated comment of two countrymen in the audience. When a genuine explosion occurred that blew up the theatre the parrot quietly perched himself on a neighboring fence and began to screech at the top of his lungs, 'That's a pretty good trick. I wonder what he'll do next!'

"Well, sir, that fire scene of mine was working splendidly. I had soaked almost everything on the stage with alcohol, and the flames were looming up from every direction. The stage manager evidently thought that a real conflagration might be under way, and lowered the curtain, contrary to my instructions, before the grand explosion had taken place. Exasperated beyond control, I rushed up to the stage manager and began to haul him over the coals. Meanwhile the fuse, instead of burning gradually like punk, as I imagined it would, burnt straight through to the bottom of the pipe, and while I was belaboring the stage manager the dynamite exploded in my hands. The explosion tore my clothes all to pieces, and burnt my hands so badly that I felt like screaming with pain, but I wouldn't have let on to the stage manager that I was hurt for anything in the world. So all I said was, 'See the effect! See the effect that you spoiled!' The stage manager looked at me a second, and then, turning to several of the stage hands, remarked sarcastically, 'That's a pretty good trick. I wonder what he'll do next.' I resigned from explosion effects after that experience."

"Why did you give up your operatic venture?"

"My sister died in 1882. I thought of disbanding the company immediately after her death, but we were doing so well that we continued to give performances for two years longer. We continued to appear in operas and in a large and picturesque assortment of standard plays. We played everything under the sun but Shakespeare. On our second visit to China some members of the company were taken ill, and all of us were rather homesick. So we bade each other good-bye, and made a bee-line for our respective native heaths. Most of the company were English, and returned to England. I sailed for San Francisco in the Fall of 1884, and landed there after an absence of nearly five years."

"Did you obtain an engagement in San Francisco?"

"No, I only remained there for a few weeks, and then came to New York, where E. E. Rice engaged me to go on the road in a farce-comedy called Pop, which was written by George Fawcett Rowe. The same season I was engaged for a comedy part in a border drama called Tally-Ho."

"And how soon after that were you discovered by McCaull?"

"I joined McCaull's Opera company to take the role of Sir Despard in the production of Ruddygore in Philadelphia, where the opera ran for two months. Then the company went to Chicago and other large cities. While with McCaull I appeared in Falka, The Black Hussar, The Beggar Student, The Bellman, The Lady or the Tiger, Boccaccio, Clover, and other operas. My roles were, of course, those usually assigned to the singing comedian."

"What is your opinion of yourself as a singer?"

"Well, McCaull used to allude to me as the elastic voice boy. He said I could sing anything from bass to soprano. As a youngster I had quite a good voice. I sang soprano in a boy's choir, and used to take prizes for singing in school. As I grew older my larynx slipped its moorings, and there seemed to be no great demand for me as a male canary. But once in a while the yearning to sing sentimental ballads takes such a strong hold on me that I shut myself up in my room at Ludlow Park, where my home is, and pour out my soul in song to an imaginary audience, while the dog howls mournfully outside in sympathetic appreciation of my vocal efforts. And what strikes me as most remarkable is that the neighbors as yet have not handed in a protest."

"How long did you remain with McCaull?"

"Until 1890 when I was engaged by the Aronsons for the Casino. My first appearance there was in Poor Jonathan. Lillian Russell sang the role of Harriet and I was cast for the title-role. Among other operas in which I appeared at the Casino were The Child of Fortune, Jolly Students, The Vice Admiral and The Grand Duchess. I left the Casino in 1893 to play the comedy part of Lord Banberry in The Prodigal Daughter. At the end of the season of 1893-94 I returned to the Casino to play the Detective in The Passing show. Last season, as you know, I signed with Della Fox, and assumed the character of Gibard when she opened her starring tour at the Casino in The Little Trooper on Aug. 30, 1894. At the beginning of the current season Miss Fox produced her new opera, Fleur de Lis, at Palmer's Theatre, and I was cast for the character of the Count des Escarbilles."

"How about your starring venture next season?"

"Everything is arranged except the selection of a suitable opera. I have several operas under consideration, all of them excellent in their way, but I haven't come to any decision. It is settled, however, that my New York opening is to be at the Broadway Theatre, and that Nath Roth is to be my manager."

"Have you anything to say in regard to the qualifications that lead to success as a comedian?"

"A keen sense of the ludicrous is indispensable, I think. Every comedian has a different method, and his individuality is an important factor in his humorous characterisations. Of one thing I am thoroughly convinced. It is impossible to teach any one to be a comedian unless he is naturally funny. There is nothing more funereal than a mechanical, cast-iron performer without a grain of humor in his composition trying to evoke laughter."

"Then you consider the actor's comic individuality and his sense of humor have more to do in evoking laughter than the lines and the comic situations supplied by the author?"

"Not at all. The lines and comic situations are of prime importance, but it takes a real comedian to do them full justice. If a situation that is intended to be funny does not make the audience laugh it is generally cut out. On the other hand, when a situation to which the comedian had attached no particular importance proves humorously effective the stage manager usually allows the comedian to develop the said situation for all it is worth. In my own case I may say that I am constantly trying to add little bits of business at every performance. Sometimes they come to me as a sort of an inspiration on the spur of the moment. Then again they are the result of accidental happenings. In the last act of Fleur de Lys, for instance, the Count is thoroughly frightened at the prospect of seeing a ghost. Jacob and the Count are sitting in close proximity at a table, and in order to illustrate the Count's fright I usually ran my hand down my leg with a palpable exhibition of fear and trembling. One evening by mistake I caught hold of Edward Knight's leg who plays the part of Jacob. Instead of rectifying the mistake I ran my hand up and down Jacob's leg, and then exclaimed: 'What's the matter with me, Jacob? I have no feeling in that leg.' This raised a great laugh, and I have repeated the same bit of business at every performance. Some comedians store up all the jokes and bits of business with which they have ever had any success and use them over and over again. But I consider that very silly, because they get the reputation of always being the same in everything they act. Whenever I study a new part, I try to forget everything I've done before, and do my best to invent new business."

And that's just why De Angelis has reached the starring round of the comedian's ladder. He has evolved from a variety performer into an artistic comedian—one who is in thorough sympathy with the adage that variety is the spice of life.

A. E. B.

AN IMPORTANT ENGAGEMENT.

Last week Manager Harry Williams, who has made a success this season with A Bowery Girl, his new melodrama, signed contracts for next season with Maggie Cline, whom he will star in a new play now being written for her.

Maggie Cline has been for the past five years the best drawing and highest salaried vaudeville artist on the American stage. It has been impossible for her to begin to accept the engagements offered her in the large cities, and prior to this time she has always firmly refused to go through the hard work of rehearsals and play a part in a play, although she has been approached by numerous managers. She is to-day beyond question at the height of her success as a specialty artist, and under the skilful direction of Manager Williams next season she will no doubt prove an equal success in the legitimate theatres throughout the United States.

Mr. Williams informs THE MIRROR that he will surround Miss Cline with the best company obtainable, and the play is being written by a widely-known author, whose name is kept a secret for the present.

REFLECTIONS.

Ada Van Etta is successful in Gloriana on the road.

Tim Murphy in A Texas Steer played a successful engagement at the Zimmerman Opera House, La Salle, Ill., last week.

The Robinson Opera company was very successful in New London, Conn., last week.

Eva Hubbard read a paper on "Bismarck and the German Empire" before the Professional Woman's League last Thursday.

Ellen Vockey is in Boston, arranging for a dramatic recital.

Grant Parish has put in the hands of his publishers the manuscript of his new book, "The Commune of 1935." He is in advance of Creston Clarke.

James T. Kelly will continue to star next season under Charles E. Blaney's management.

Florence Everett is commended for her work with Louis James this season.

F. R. Lehman has replaced Thomas F. Adkins as manager for Professor Sylvain A. Lee, the mesmerist, who is reported to be doing a good business.

Hubert Sackett, manager of the Katie Emmett company, telegraphed from Livingston, Mont., last Wednesday: "Car with horses, scenery, etc., burned while in transit. All dates will be kept. Contracts out for duplicates of the entire production."

Junius Howe, formerly advance agent for Charles Dickson, will go ahead of the At Fort Bliss company, which is reorganizing in Chicago for an engagement at Fargo, S. D., and will take Charles Dickson's route for the rest of the season.

Alexander Salvivi will play Hamlet during his week's engagement at the Montauk, Brooklyn, beginning on Dec. 2, in addition to the other pieces of his repertoire.

Neil Burgess gave a professional matinee of The Year One at his Star Theatre last Friday. It was largely attended.

The 400th performance of Little Christopher will be given at Hooley's Theatre, Chicago, to-night. Thermometers, in the shape of mandolins, will be presented as souvenirs.

Isabel Pitt Lewis, who as Marguerite ably supported George LeRock in Faust last season, and gained honors by her performances, has been engaged to play Nora St. George in Michael J. Moroney's new Irish drama, On Erin's Shores. Frank Finch-Smiles, who has been with Richard Mansfield for the past five seasons, has also signed with the same management for the role of Myles Burke.

The second anniversary of the opening of the Bijou Theatre in Brooklyn was celebrated on Wednesday last by a midnight dinner on the stage of the theatre, at which all the employes were present.

Percy Sage's adaptation of Marmion, which Louis James is now playing, is conceded to be a particularly able dramatization of Sir Walter Scott's poem. A week or so ago when Mr. James played in New Orleans the entire press in that city spoke in the highest terms of its general excellence.

Lillian Daily, who, owing to illness, has been obliged to retire from the stage for this season, is regaining health and strength among the New Hampshire hills.

Philip Robson has rejoined the Eastern A Fatted Calf company as stage manager and to play a light comedy part.

Raymon Moore has withdrawn from Cupid's Chariot, and will star in Tuxedo, which has been rewritten by Ed. Marble, opening about the middle of December. Alma Earle will play the leading soubrette role, and the tour will be under the direction of Willis E. Boyer.

JOHN MISHLER'S REVIEW

FROTHINGHAM THEATRE.

Sept. 11—Charley's Aunt.
" 12—1492.
" 13—Frederick Warde.
" 23—
" 24— Tavary Opera Company.
Oct. 2—
" 3— Joseph Murphy.
" 15—Welsh Singers.
" 18—Callahan Faust.
" 19—Fort Bliss.
" 25—Roland Reed.
" 30—The Foundling.

ACADEMY OF MUSIC.

Sept. 2—Andrew Mack.
" 4—Frank Mayo.
" 6—Katie Emmett.
" 7—The Stowaway.
" 11—
" 12— Geo. Thatcher.
" 13—
" 14— Green Goods Man.
" 15—
" 16— Struggle of Life.
" 18—Nellie McHenry.
" 19—Gus Heege.
" 21—Van's Minstrels.
" 23—Chas. T. Ellis.
" 24—Louis James.
" 25—
" 26— Lewis Morrison.
" 27—Frank Daniels.
" 28—William Barry.
" 30—Ethel Tucker.
Oct. 8—Robert Hilliard.
" 9—Chas. B. Hanford.
" 10—Lee and Doane.
" 11—Black Crook.
" 15—Comforts of Home.
" 16—Marie Wainwright.
" 17—Stuart Robson.
" 18—Creston Clarke.
" 21—Jos. Clifton.
" 26—The Hustler.
" 28—8 Bells.
" 30—Chauncey Olcott.
" 31—Shore Acres.

SCRANTON. Also booked at the Academy of Music, Hoyt's A Black Sheep, Milk White Flag, Salvini, Otis Skinner, Wang, N. C. Goodwin, Masqueraders, Girl I Left behind Me, Robert Mantell, Modjeska, Old Homestead, Primrose and West, Fencing Master, Bonnie Scotland, Cotton King, Sowing the Wind, Trilby, Henderson's Sinbad, E. H. Sothern, Texas Steer, Trip to Chinatown and others. Business 15 per cent. better than last season when there was only one theatre and Burgunder and I lost $2,367. Scranton will probably support two theatres with profit, but not until coal mining, iron and steel industries, depressed as they have been for two years or more, are revived.

WILKESBARRE. Business 25 per cent. better than last season. Number of attractions the same. Balance of this season the leading attractions only will be booked at the Grand Opera House.

ALLENTOWN. Heretofore the receipts have been small until November, and from then on good until close of season. This season so far, the attendance has been larger than any time for 5 years in the fall and the increase is over 30 per cent. Eight companies over $450; nineteen over $300; three companies over $500.

WILMINGTON. Took charge in September, under very discouraging circumstances for obvious reasons. In October became encouraged and I am confident of bringing the place to a desired position among managers, actors, patrons, and the local press. Jesse G. Baylis is one of the most popular men in the city and will increase the patronage to what it was during his former able management.

ALTOONA. $2,000 were expended in much-needed improvements in 1894. Last season's receipts not large as a rule. This year in September light. October, six performances, over $400, and two, over $500. Donnelly and Girard $640.35. Shore Acres $699.25. Believe balance of season will average larger than ever.

READING. Average receipts 40 per cent. better than last year. Various kinds of entertainments. Stowaway, $430.80; Merchant of Venice, $390; Van's Minstrels, $300; Morrison, two nights, $1,167.85; Hilliard, $358.70; Nellie McHenry, $335.10; Black Crook, $473.30; Shore Acres, two nights and matinee, $1,043.25; Black Sheep, $623.60; Hustler, $557.35; Wang, $570.

I am of the opinion that prices 25c. to $1.00 are the most advisable for average large receipts. Many rich people will not pay more and the masses cannot. It will be many years before a large majority of the people will have higher wages and before many capitalists make a fortune each year. A basis better than before the war will be a good common sense guide to do business by. My visits to the largest cities nearly always find all parts of the theatres packed except the $1.50 seats. How many managers would pay $4.50 for three seats (husband, wife and daughter)? There are thousands of fathers that will not either. They prefer to enjoy the privilege of not going. The most lasting, successful theatrical business is that conducted on the basis of the truth only. Don't lie in the advertisements. Don't lie in the press notices. No one can imagine how much misery, loss of time and money and disappointment could be avoided if we all told the truth. Since the beginning of the theatrical business 75 per cent. of it has been conducted on misrepresentation. Is it not therefore reasonable for thousands of people to stay away from theatres entirely and for many others to attend only when they know the entertainment is as represented? Show me a commercial man who has succeeded for two years or more in the same location on misrepresentation and I will donate $100 to the Actor's Fund. I am sorry to read in Dramatic and other papers of receipts over $1,000, when the prices are 25 to 75c, and only 900 seats in the theatre. Also where an attraction "pleased an immense audience," and never appeared in the city. Why do so many managers try to keep people away from the theatre, ruin their own business and effect that of others who aim to attract audiences legitimately? Another "managerial wonder" to me is the man who, when he finds Modjeska booked Monday, Mansfield Tuesday, Salvini Wednesday, Davenport Thursday, Goodwin Friday, Morrison Saturday, at one theatre, he books Clara Morris at the other house and says, "town no good—showed to death." This is not an over-drawn imaginary illustration.

With malice toward none, charity to all, and with a desire to benefit the largest number, I remain yours respectfully,

JOHN D. MISHLER.

OPEN TIME.

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ALBANY, N. Y.: Harmanus Bleecker Hall, Nov. 20, 21, 22, 28, 29, 30.

ALBANY, N. Y.: Proctor's Leland Opera House, Nov. 25, 26, 27, Dec. 5, 10, 11, 12, 16 to 19, 23 to 28, 31, Jan. 1, 2, 9, 10, 13, 14, 15, 20, 23, 29, 30, Feb. 3 to 12, 17 to 22, March 2 to 5, 7, 9, 10, 11, 16, 17, 26 to 31.

BETHLEHEM, Pa.: Central Theatre, week Nov. 25 December.

BUTLER, Pa.: Park Theatre, Nov. 28, 29, 30, Dec. 2, 3, 17 to 26, Jan. 1 to 10.

ELWOOD CITY, Pa.: Opera House, week Nov. 27, December and January.

GOSHEN, Ind.: Opera House, Nov. 28.

HARTFORD, Conn.: Proctor's Opera House, Nov. 23, 26, 29, Dec. 5, 11, 14, 16 to 20, 23, 27, 28, 30, 31, Jan. 2 to 17, 21, 24, 25, 28, Feb. 3 to 6, 10, 11, 12, 14 to 21, March 2 to 6, 9 to 14, 16, 23 to 27.

MIDDLETOWN, Ind.: Elliott Opera House, Dec. 11 to 14, 17 to 31, January.

NEW LONDON, Wis.: Grand Opera House, Nov. 23, 25 to 30, Dec. 2 to 14, 17 to 31.

NORRISTOWN, Pa.: People's Theatre, Nov. 25, 26, 27, 28, 29, 30, Dec. 2, 3, 4, 10, 11, 12, 13, 14, 19, 20, 21, 30, 31, Jan. 1 to 4, 9, 10, 11, 13 to 18, 20 to 29.

OSHKOSH, Wis.: Grand Opera House, Nov. 28, December.

RAVENNA, O.: Reed's Opera House, all dates after Nov. 25 excepting Dec. 13, Jan. 8, 29, Feb. 3, March 25.

WAUKESHA, Wis.: Silurian Casino, Nov. 25 Dec. 1 to 7, 12, 13, 14, 23 to 31, Jan. 14 to 25, Feb. 4 to 10, 18 to 27.

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READ THE LATEST FROM PHILADELPHIA, WEEK OF OCT. 28.

It is doubtful if a more delighted or better pleased audience ever filed out of the People's than that which witnessed the new electrical and spectacular production of Goethe's immortal story by Joseph Callahan last evening. Never in the history of theatres has any play had a more elaborate production. The best electrical and mechanical devices that would add to the effectiveness of the stage settings and lend splendor to its many weird scenes have been adopted. The Grand Plaza of Nurembourg, the Town Square and Marguerite's cottage and garden formed handsome sets, and the celebration of Walpurgis night on the Brocken was a most impressive spectacle. Mr. Callahan gave a brilliant impersonation of Mephisto. Mr. Callahan was compelled to step before the curtain in response to loud calls and to make a short speech.—*The Press.* A large and appreciative audience greeted Joseph Callahan's production of Faust at the People's Theatre last evening. The stage effects were truly beautiful and appropriate. The Brocken scene was an excellent illustration of stage-craft, and the other scenes won applause.

Beatrice Ingram's Marguerite was a praiseworthy impersonation of an important character.—*The Bulletin.* Mr. Callahan should feel gratified at the manner in which his efforts were received, and the audience is to be congratulated on being given such a remarkably smooth and altogether brilliant presentation of this most interesting work. The Brocken scene, showing the revel by night with brilliant effects, was one of the finest scenic displays of the season, and was followed by tumultuous applause. The other acts were equally well set and the company was uniformly good.—*The Inquirer.* No attraction that has ever appeared at the People's Theatre drew a more satisfied audience than the new production of Faust given last evening by Joseph Callahan. It was a theatrical event of more than ordinary interest. All that is weird and fantastic in mechanical stage-craft is added to the thrilling story of Irving's version of Goethe's poetic dream. Mr. Callahan's impersonation of His Satanic Majesty was all that could be desired by the most captious critics. He had the assistance of original creations of the scene painter, and illuminated by the latest electrical effect. The Brocken scene, so closely identified with the production of Faust, was given in a manner last evening that called forth praise.—*The Star.* Mr. Callahan appeared as Mephisto and he scored a genuine success, being greeted with enthusiastic applause. He certainly showed himself to be an actor of no ordinary ability. Mr. Callahan has introduced many new features in his production and made some radical changes that it must be confessed are exceedingly enjoyable.—*The News.*

FAUST—PEOPLES' THEATRE.—Joseph Callahan's production of Faust, which was disclosed for the first time at the People's Theatre, attracted one of the largest audiences of the season to Manager Bradenburg's play house. The audience was disposed to be critical, yet the thorough excellence of the entertainment early won its approval, and when the curtain fell upon the Brocken scene the applause lasted for several minutes. The curtain was raised again and again upon this scene. Mr. Callahan's Faust is an expensive production, the Brocken scene being an admirable example of stage-craft. The Apotheosis was also a fine picture, and other scenes won applause. Beatrice Ingram acted Marguerite in praiseworthy style, and other parts were enacted by capable players. There were two quartettes and their songs were a feature of the entertainment.—*The Record.* As a result of previous announcement to the effect that on the stage of Manager Bradenburgh's neat and cosy theatre there would be an elaborate rendition of Faust, by Mr Callahan and his competent company, last night there was an unusually large and appreciative audience present. In this production Hades, as presented is a marvelous glimpse of Dante's immortal description of the wails of the damned on their downward way to their eternal abiding place. In the midst of this terrible scene Mephisto is pictured in mid-air, his fiery and sharp-clawed wings fanning the tongue of fire over the lost soul, while the owls screech and the unfortunate howl with anguish and remorse. In the last act is represented a picture of unrivalled beauty an dunsurpassed splendor. It is the ascension of Marguerite among angels to Heaven amid music. Mr. Callahan was loudly applauded and was the recipient of a beautiful wreath made of roses. The audience at the conclusion of the performance called upon him for a speech. In reply he thanked the large audience for their kind appreciation of his work. The male and female quartettes, accompanied by the Florentine choir singers, made a great hit.—*John W. Conrad, The Item.* The production itself is a long way ahead of any other given in Altoona.—*Altoona News, Oct. 27th.*

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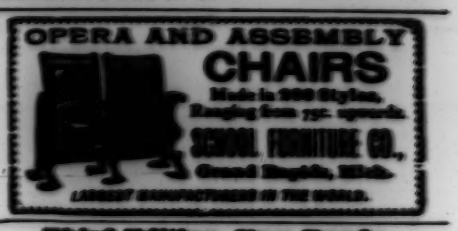

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